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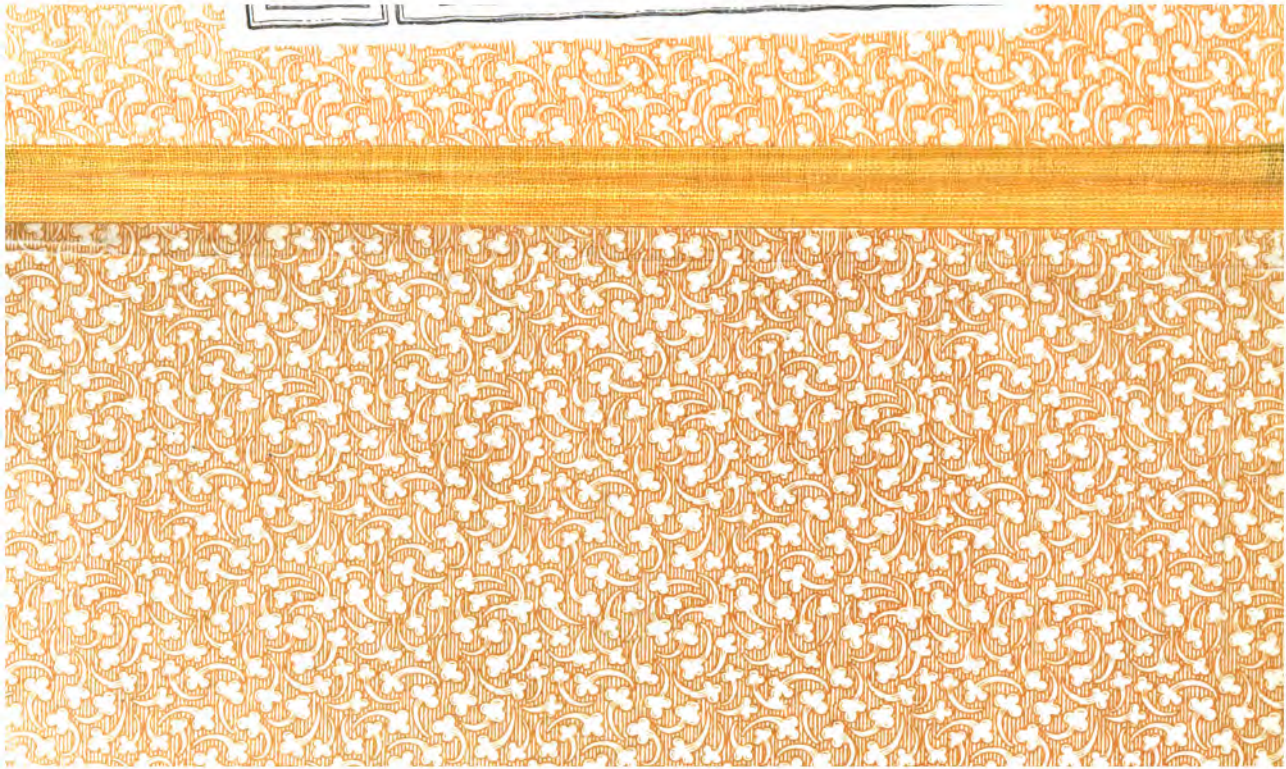

INTERNATIONAL EDUCATION SERIES

FRIEDRICH FROEBEL'S PEDAGOGICS OF THE KINDERGARTEN.

OR, HIS IDEAS CONCERNING THE PLAY AND PLAYTHINGS OF THE CHILD

TRANSLATED BY

JOSEPHINE JARVIS

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EDITOR'S PREFACE.

THE work here offered to the public is a translation of fifteen of the essays of Froebel collected by Wichard Lange into a volume entitled Die Pädagogik des Kindergartens, Gedanken Friedrich Froebel's über das Spiel und die Spielgegenstände des Kindes, Berlin, 1861. The chief value of the present volume is to be found in the thoroughgoing discussion of the first five gifts. Froebel found an educational value in every phase of the child's play, and in every object that engages its attention. His keen scent discovered in the roundness of the ball, in the facility with which it may be moved on a plane surface, an educative effect on the dawning intellect of the child. It is a symbol of a unity that perpetually asserts itself in whatever variety—i. e., in whatever change of place, extension, or movement—happens to it. "The sphere represents to the child every isolated simple unity —the child gets from it a hint of manifoldness as still abiding in unity" (p. 105). Whether the ball or sphere be large or small, every segment of the surface is like every other, and undistinguishable from the others by shape—"the manifoldness abides in unity." That this is akin to the child's consciousness of self is obvious. His self remains the same under all circumstances, but

it exists amid a perpetually changing variety of states of perfection, feeling, and volition. Thus the ball as a symbol aids the child on his way to the attainment of adequate self-knowledge.

On the other hand, the cube, according to Froebel, "is representative of each continually developing manifold body—the child has a hint in it of the unity which lies at the foundation of all variety or differences of shape, and of the development of these differences out of that unity." Thus while the unity of the sphere swallows up or subdues and conceals its variety, the cube accentuates and makes manifest its variety. For its corners and edges and surfaces are rigid and abiding, as differences from one another, and attract our attention away from their unity in the whole cube. In the sphere the sides are alike, and there are no corners or edges—one part is like another; identity and unity prevail.

Froebel brings out the principle of contrast, the act of distinguishing by the category of opposition (p. 39). This is very clearly another step in the consciousness of the child's self; for he is self as subject knowing, opposed to himself as object known. The fertility of this new thought or idea in the child's mind appears in his discriminations of things and events by the contrasts of sound and silence, of visible and invisible, of going and returning, of abiding and transient, etc. With the ball in hand the mother attracts the attention of the infant too young to talk. She raises the ball by its string and lowers it; swings it to and fro; in a circle or in a spiral; jumps it and twirls it; rolls it on a surface or causes it to rebound, etc.

The child gradually learns the words with which to describe these general forms of motion (pp. 43, 44). Then

the child plays or "makes believe" that the ball is a dog or cat or some other animal, and a new step in creative activity is reached by the exercise of fancy and imagination.

In the third gift Froebel points out the physical counterparts of a still higher range of categories. For the cube, subdivided into eight smaller cubes, demands the use of the categories of whole and parts, of outer and inner, general and particular (p. 120), etc.

Here, too, begins the mathematical or quantitative idea. For the eight small cubes are repetitions of the same unit, and likewise equal parts of the large cube. Thus multiplication and division, and the two numerical series, integers, and fractions, are learned by the child at the same time that he is beginning to use the highly significant category of outer and inner. With play nothing should be permitted to exist without relation to something else (p. 131).

Froebel finds all that the child does significant and of educational importance. In fact, he is the great pioneer and founder of child study as well as of the pedagogic theory of intellectual values. Every branch of study has its distinctive intellectual value, and the teacher or superintendent should ascertain this by an investigation similar to that undertaken in this volume on the first five gifts used in the kindergarten. We all acknowledge gratefully our debt to Dr. Stanley Hall for the widespread interest in the United States created by his labors in the movement known as Child Study. In this book are collected the first great European contributions to the subject. They are so subtle and so suggestive that every teacher should begin his pedagogical training by reading and studying them.

In the essay on How Lina learned to Read and Write, at the close of the volume, one may see what is expected of a child whose self-activity has been properly developed in a good kindergarten. The greatest lesson of the school is the lesson of self-help. Froebel proposed to have each gift or object of study considered in a threefold aspect: first, as form of *life;* second, as form of *beauty;* and, third, as form of *knowledge.* In his doctrine of this threefold significance of objects of learning, the mother and the teacher will find a safe guide to the education which best develops self-help in the child.

W. T. HARRIS.

WASHINGTON. D. C., *March, 1895.*

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AMERICAN PREFACE.

I HAVE been sorry to give so masculine a preponderance to the child in this book, but the necessity for this mode of expression must be attributed to the peculiarities of our language. Many sentences would be unintelligible if "it" were always used to designate a child as well as an object. I might have used "her" instead of "him," but where, then, would have been the masculine supremacy?

The music for most of the rhymes contained in this book are to be found in Kohler's Bewegung Spiele, which I have translated, and hope to see in print.

JOSEPHINE JARVIS.

COBDEN, ILLINOIS, *July 7, 1893.*

PREFACE.

FAMILY considerations, and a lively interest in Friedrich Froebel and his endeavors, determined me long since to devote some of my very scanty leisure to the study of the literary writings left by Froebel, all of which were most willingly placed in my hands for compilation by members of the family, and especially by Madame Louise Froebel. I aim to do all in my power to give a complete representation of the man of whom at this time so much is said. For this purpose I have collected his original writings, which give authentic particulars of his development and that of his endeavors. Thus has resulted a work which separates into two divisions. The first depicts Friedrich Froebel in his development as a man and as a pedagogue, in general; the second treats of him as the founder of the kindergarten.

The first would have been ready for sale at this time if, firstly, it had not required the most work on my part—revisions, appendixes, explanatory notes, and elucidations, etc; and, secondly, if I had not felt obliged to assist the newly established Erziehung der Gegenwart, edited by Dr. Karl Schmidt, by articles which must be taken from the before-mentioned first division. Undoubtedly it would now be more correct and more effective for the attainment of my object if I sent the first division into the world be-

fore the second; but the lack of writings on the subject of the kindergarten from Froebel's own pen is as great as the desire for them.

Moreover, literary freebooters continue to permit themselves all kinds of unlawful encroachments on Madame Froebel's rights of possession, which nuisance must be finally and completely stopped once for all. Therefore I send forth the following original articles, although reluctantly—reluctantly, because they should serve first of all as sources and sketches for independent works. I have thought that a simple publication of Froebel's works, on account of its form, would not be advisable before its contents had already become the possession of many by means of an easier and more pleasing style of writing. May experience prove this opinion to be erroneous, and may Froebel's own representations accomplish more and have a better result than those of his expounders!

My aim is to have this second division followed by the first, which consists of two volumes, and contains all the rest of Froebel's practical works. The latter partially requires expositions of my own, which I think of undertaking in the future, with the object of increasing the spread of the ingenious devices of the Thuringian friend of children.

This gift will certainly be welcome not only to the teachers in training schools for kindergärtners and children's nurses, but also to all who take an interest in Friedrich Froebel's endeavors.

DR. WICHARD LANGE.

HAMBURG, *November 10, 1861.*

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ANALYSIS OF CONTENTS BY THE TRANSLATOR.

I. (P. 1) The two views—a New-Year's meditation. Looking backward over the old year, man sees what he has done or neglected; gained or lost; the reasons for failure in attainment; (2) the spirit of his strivings; finds new germs of action; looks forward to the new year with hopes; ways and means for attaining his object; sees the foundation of all to be correct comprehension of the nature of the child and a suitable method of training him for his all-sided destiny; man a member of a larger whole—the family, the community, the nation, the race; only as member of a social whole (3) can man attain the realization of his destiny; asks all to unite with him in working for all; "Come, let us live with our children"; this is the motto for the year to come, and will make it indeed a new year; what awakes in us the anticipation is the thought of all men in all times; (4) every one has been a child; importance of childhood; on it depends the growth of the man; we live our own best life in caring for the proper nurture of our children; this life of the individual as a part and at the same time as a whole is the most important thought; the sun and planets are part of a whole; the elements—earth, air, water, light, heat—are each separate, and yet each depends upon the whole of which each is a part; the parts of a plant likewise; (5) in all Nature the individual tries to realize in itself the whole; man's superiority to plants, animals, etc.; the desire to "live with our children" unites us with man, with the creation, and with the Creator; (6) the deed, the direct result of resolution and effort and the embodiment of the uniting thought of living "with our children," is an institution for training the human being by fostering his impulse to activity; an institution where each teaches, trains, and educates himself by play and by creative activity; foundation of the whole future life of each being laid in his infancy; (7) importance of understanding this infancy; comparison of child to a flower bud; of man to a tree; complete development of man depends on correct understanding of the child; man as a created being, a part and a whole; (8) man's nature made known by the child's impulse to creative activity; family life connecting father, mother, and child; man as

a member of the family; development of the child's impulse to creative activity conditioned by and connected with family life; (9) genuine education linked with fostering this impulse; object of our endeavor; family love shown in this impulse and increased by fostering it; what is necessary for man as a created being; (10) what is required in order to see, to recognize, and to perceive; life, love, and light—three, yet one; God reveals himself as life, love, and light; (11) the child's nature also shows itself in life, love, and light; connection of the child by these three with Nature, humanity, and God; man a child of Nature, humanity, and God; (12) requirements for man's becoming a completely developed human being; (13) comparison of the institution to a tree.

II. Plan of an institution for fostering the tendency to creative activity. (P. 14) How one must seek to live and act so that his actions may have a beneficial and lasting effect; what he must endeavor to do; educational axiom; how to treat children so as not to cripple their present and future life; the highest aim of life; its demand upon all educators; why those inclined to foster the child's impulse to activity fail in so doing; (18) aim of the institution; its plan; the spirit and character of the means of employment; means by which adults may train and instruct themselves; what it is hoped to accomplish by the institution; (22) why the plays, etc., begin with the simple; a whole series of plays and occupations for children.

III. The child's life. (P. 23) The first actions of the child; activity and action, the first phenomena of child-life, express that which is within; united with sensation and perception point toward the understanding of one's self; the child's desire to do something appears when he is only three months old; (24); all education should proceed from and be connected with this desire to do; (25) the helplessness of the young child a sign of his superiority to the young animal; the animal and its instincts; man and the spontaneous activity of his will; (26) the baby's helplessness the opposite of the man's capacity for self-helpfulness; overcoming outward hindrances by his force of will and his increased power of action; (27) the poles and the central point of child-life; self-employment the key to the life of man in childhood and youth; habit proceeds from helplessness, will, and the employing of one's self; each phenomenon in child-life calls forth its opposite; importance of studying the cause and the result of habit in child-life is as great as of studying the child's impulse to activity; the child's desire to make himself one with his surroundings (early shown by the child) proves the existence and working of his desire to be active and busy; (28) habit and imitation important to observe; threefold phenomena in the life of the child—viz., activity, habit, and imitation—sure indices for correct training; aims; child independence; physical perfection if possible; (29) the child's first gaze; first voluntary employments of the

child; first earthly destiny of the child; recognition of life; (30) man fitted to fulfill his destiny by senses, organs, bodily strength, material means; his nature a perceptive and uniting spirit that he may comprehend spiritual unity; importance of early training; importance of the kind of training; life of man, being a unit, is recognized in the first baby life; appeal to parents, etc., for the right development; spiritual activities contained in the life of the child; (31) the mother's treatment of the child based on the last-mentioned fact; outermost point and innermost ground of all phenomena in the early life of the child is to bring into exercise the child's dim anticipations; therefore must be given an object expressing stability and movability which the child can grasp; in which it can see its own life, and test and exercise such life—the Sphere or Ball.

IV. (P. 32) The ball; its importance; its charm; the child perceives each object in the ball; perceives himself also as a unity; the child seeks to develop himself and everything in Nature by its opposite; (35) the ball to be considered and used in accordance with the needs of the child and the nature of the ball; the child likes to see and grasp things; the hands adapted to hold a ball; clasping it strengthens the muscles, also develops the hands and fingers; much depends on right handling and grasping, in the actual as well as the figurative sense; as the child's use of limbs and senses increases, the ball shows itself as separate from him; (36) consequent exercise by mother or nurse with the ball—pleasing and instructive to the child; showing the ball to be an individual object; this simple activity important for the child; it perceives by it union and separation; the feeling of oneness and individuality important; (37) necessity to commence early the development of the child, perceiving and awakening individual power and activity; observe progressive development of strength by means of a measuring object—the ball; the dim perceptions which first dawn on the child, and are the most important, are the ideas of being, having, and becoming; from these the three perceptions of object, space, and time develop in the mind of the child; (38) the new perceptions of present, past, and future in respect to time develop from play with the ball; the child's development has its foundation in almost imperceptible attainments and perceptions; repetition increases and clarifies perceptions; when two different and separate perceptions have been received by the child, the third and following perceptions proceed from them; the whole attention of the fosterer should be given to this truth early in the life of the child; on what the attainment of the earthly destiny depends; (39) the mother often does the right thing, but not logically; we wish for a whole, consciously and progressively formed; consciousness develops from connection of opposites; (40) to become conscious of itself the first task in the life of the child; the mother's impulses taking right directions; connecting words with actions; how form this word-accompanying play with the

child? (41) we give an indication of it; observe the first expressions of the child's inner life; (42) no directions of the child's nature should be cultivated at the expense of the others; the heart and emotions are the starting point of human development; (43) description of play with ball hanging to a string; (44) same continued; the child, having perceived the circling movement, sees the spiral; (45) continuance of the play; the child to take the consequence of his actions; continuance of play; (46) effect of play on the child; man appears in the child; (47) illustration of the above; goes back to the ball; prominent is the fact that it offers only the fundamental form; multifariousness of movement considered; (51) plays should be carried on with other objects, but the ball remains the explaining and uniting principle; as the child's physical powers increase, the play with the ball is extended; description of play; teaching to stand—to hold himself in equilibrium; (52) the father's help here comes in developingly; constantly progressive development given by the ball; (53) first childish plays important for growth of the child; through the ball the child perceives unity; (54) the ball leads to the consideration of the most important phenomena and laws of earth-life and the life of Nature; therefore the ball places man in the midst of all; the ball a connection between mother and child—the child and its surroundings—the child and Nature; (55) the ball and play with it lay hold of the whole man as child, in respect to body, mind, and soul; (56) also on intellect; the playful employments considered as a whole do this still more; the series of plays belongs to the actual, external, and creative life; another series of plays shows an inner unity; (57) the course of childish employments is pursued uninterruptedly, and leads to harmonious training; by it the parent can decide to which side of the cultivation the child inclines; the child should not be cultivated one-sidedly; ball cultivates mental training; (58) how the mother's actions, feelings, and thoughts affect the child; also her love, faith, and hope; the child susceptible; how life is comprehended; (59) play develops the child's capacity for speech; (60) how the play with the ball strengthens the child.

V. Observation of the seed-corn; (p. 61) does the word "child" express less? why we foster a seed-corn; why try to understand it? is the nature of man and humanity less unknown to us? (62) why not give to the study of the child and its needs what we give to the seed-corn?

VI. (P. 63) As the child's first nourishment must be in harmony with his digestive organs, so must the nourishment of his soul-life be in accordance with the development of its members, especially with the organs of sense; rest the first demand of the bodily life—movement, of the soul-life; (64) as the mouth takes in the fluid, and in the fluid the solid, so the eye perceives motion, especially that of light, and perceives the object by means of this motion; therefore the mother early calls the child's attention to what is light; little children like to look at the sun, etc.; pleased

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with radiate forms; (65) for this development we give the mother the colored ball; first impressions of the child; (66) its own activity and mother-love; fostering of mutual life is the union, the fount; the child must be rightly comprehended in *all* its relations; by looking back we find how careful fostering has developed our own lives; (67) learn from this how to base the child's guidance on its true foundation; all development corresponds; the child perceives life in himself, and outside of himself; so with man; the child perceives this in play, the man in Nature; intellectual and spiritual condition changed in the mother after the birth of her child; (68) this condition should be fostered for the sake of the child; relations of mother and child; the first play observes and fosters this reciprocal life; (69) as the child becomes older it demands a purely opposite body, making itself known by noise, sound, and tone; here the cube is introduced.

VII. (P. 70) The sphere and cube give more pleasure than the ball during the second half of the first year; the sphere and cube are alike and unlike, therefore belong together undivided as a play; the two in common form a unity; important to notice the relation in which the child's plaything and play appear to the child, to his surroundings, to Nature, and to God; play should be in harmony with the all-life; (71) we endeavor to satisfy this harmony with sphere and cube as before with the ball; hints for the use of sphere and cube; the free circling movement gives pleasure; the sound is a higher sign of life to the child; (73) this play develops the hearing and speaking capacity of the child; play with the sphere; (74) continuation of play with the sphere; important impressions made on the child by seeing the sphere in different positions; important that the child should clearly perceive the difference between sphere and cube; (75) the sphere the natural advance step in the series of playthings; play by mother and child; important that the child should designate correctly, as well as clearly comprehend; through this the life of the child becomes symmetrical; (76) the cube as the pure opposite of the sphere inducts the child into new ways of perception; play differs—the cube requires a plane on which to stand; the sphere needs only a point; the cube a surface; further description important to produce inward harmony between the child and the surrounding world by tone and glance; (77) if this is neglected the child becomes sooner conscious of oppositeness and separation than of mutuality and union; play with the cube showing that strength is required to move it; (78) the child's strength should be drawn into this play; manifoldness of development aroused; (79) continuation of play of dropping the sphere or cube; plays to correspond to the child's needs; not to be in opposition to his wishes; plays arising from the desire to grasp too many things at the same time; variety if possible by change of hands; (80) the cube stands on one surface, totters if placed on an edge, unless supported by some other object; putting these facts into words deepens their impression on the child's mind; (81) connec-

tion of plays on page 80; the child helps his mother; enjoys play more; reproduces it when older; the child beats with cube on table; rhyme for this play showing it is well not to injure any object, even one which feels no pain; (82) the cube placed on one corner; held upright in that position by pressure of finger of the left hand; turning on its axis by the finger of the right hand; lasting effect of these plays on the child; (83) the child notices what is needed to make the cube stand firmly, to make it move easily; will himself do what is needed; the child's attention hitherto directed to the actions and positions of the object; play of hiding and showing given with the ball, also used with the cube; mother hides the cube in her hand; (84) child tries to find it; mother opens her hand; effect of this play on the child, showing one surface of cube while covering the rest; child tries to open the mother's hand; (85) mother shows two surfaces, hiding the others; opens hand; shows three surfaces; the numbers in the rhymes merely intended for change of sound accompanying change of position; (86) the child receives impression of the form of the cube by means of this play; order of plays given in the book may be different in the nursery; what mothers and nurses should clearly perceive with regard to these plays; premonition that comes to the child intrusted to them; the child's play makes it easier for him in manhood to get a premonition of the law of life; (87) the previous play with the cube brought to view its space and form mostly when at rest; we now consider its movements; the simplest is swinging, first by a surface; next by an edge; then by a corner; (88) the child perceives difference between apparent and real shape of cube; importance of repeating perceptions in different forms; reason for this importance; the three different positions and axes of the cube; these perceptions confirmed by the following plays; (89) thin stick put through cube in each of its three directions; cube turned on its surface axis by fingers of right hand; new form of cube attracts the child's attention; the stick put through edges of cube which turnes on its edge-axis; (90) the stick put through corners; the cube turned on this axis; the cube hanging by a string attached to its surface; twisting, untwisting, and retwisting of string; (91) play repeated with string attached to edge; then string attached to corner; the plays given, by no means all that are possible; sphere and cube used separately; (92) used together; sphere expresses motion; cube rest; the two together express the living thing; the child's liking for round pebbles; for straight-edged objects; connection suggests the human being; the child's dim anticipation of the nature and destiny of man; cause of child's delight in baby-doll; difference between boy and girl; between their destinies; (94) Froebel asks parents to consider in this way, early in the child's life, all the indications of its inner spiritual nature; objection; objection met; further remarks on this subject deferred; return to play with sphere and cube; (95) purpose important to the life and development of man; why cube

should be represented as speaking of itself to the child; how the mother seeks to give the true expression to this visible speech; what his play, his surroundings, Nature, and the universe may thus become to the child; (96) reason for early beginning of this manner of developing the child; what is essential for nurses to consider with regard to ball, sphere, and cube; why something *normal* should be given to the child; man can not grasp each thing in all its relations; reason for this fact; thorough understanding of *one* thing helps toward the understanding of all things; (97) understanding of sphere and cube fits child to recognize, observe, and handle all other things; a simple normal form (as a means of all-sided development and self-education) greatly lacking; hints of moral character of the sphere and cube, and way to treat other objects; different positions of a book: speech given to book in the play; (98) box turned on corner axis; single perceptions of different objects alternate with normal perceptions of cube and sphere; by such play the child comes to the premonition of unity, constancy, and conformity to law; what it is essential for man to perceive at a later period of life; representation of other objects by sphere and cube; (99) different things which cube may represent; what the child may be led to perceive; what endears object to the child; (100) inner union of mother and child gives their play its true life; threefold love on the part of the mother; similar feelings of the child; effect on child of means of play; degree of satisfaction of life, mind, and heart determines character of child's future life; this inner satisfaction should be early confirmed and fostered in the child; (101) what depends on this; under what conditions the child will attain this satisfaction; the child feels the trinity of necessity, law, and love; finds them to be the condition of genuine satisfaction; the youth, possessing this treasure, can be safely trusted in the world; why he can be thus trusted; one of the most essential aims of these plays; three things to be considered in the plays; (102) effect of these and the following plays, from what they originated, and for what purpose they were formed; circumstances under which surliness, etc., find a home in the child's nature; how the child can be preserved from them; (103) illustration of last statement; first and second gifts connect with the child's development of speech.

VIII. (P. 104) First review of the play, or the means of fostering the child's impulse to employ himself. Important to see what has been set forth up to this point; the clear comprehension of unity, the entire compass of its variety, plurality, and totality important; the progressive course of the carrying out of the plays; their inner vital coherence should be shown to the child; a comprehensive view of the whole in general; (105) the first object used was the ball in contrast with the sphere and cube; the child perceives life and exercises faculties; by the sphere and cube he becomes more conscious of his senses and exercises them; the ball a representative and means of perception to the child of a single effect caused by a single

power; the sphere the representative of every isolated simple unity; the cube the representative of each continuing, developing, manifold body; in sphere and cube are presented the resemblances between opposites so important to his whole human life; (106) the sphere and cube express the animated and active; child tries to divide or open everything; the sphere and cube the necessary advance; child's delight in building up, tearing down, uniting, separating; forms of life; (107) exhibition of results as regards these plays, and these means of fostering the impulse to activity.

IX. (P. 108) The third play of the child and a cradle song; children's play by no means to be treated as offering merely a way for passing the time, but rather that by them the child's innermost nature may be satisfied; the fact to be held firm that in the employment and play of the child, especially in the first four years, not only the germ but also the core of his whole future life is shaped; therefore, we must recognize individuality, selfhood, future personality, as already contained in a germ or vital center; what proceeds from voluntary employment; (109) what we miss in the children; how amend this; (110) how develop love for parents, respect for age; how make them observant and active in thought; (111) perceive how the child values the giving spirit, the loving glance; notice the spiritual in the phenomena of the earliest child-life; (112) child likes to go into the open air, welcomes his little cloak; point out to him surrounding objects; child not satisfied with mere bodily care; consider this phenomenon in its innermost causes; (113) the respect and love of children are secured to parents and older persons by what they do for the mental growth of the child; the child does not like to be left alone; the care for the fostering of the innermost begins early; (114) the inner spiritual perceptions of the child are often far in advance of their outward manifestation; it is possible to accustom the child early to purity of heart as well as cleanliness of body; (115) feeling himself a whole, and also a single member of a higher life unity, will cause to germinate in the life of the child love and gratitude toward his parents, respect and veneration for age. This is the aim of these plays; the spirit from which they proceed is the spirit of unity of all life; (116) with the first of these plays the adult seems outwardly more employed than the child; object of the play to make the spirit free first; the child comes to the free use of his senses sooner than to that of his limbs; (117) physical employment will follow spiritual in due time; sole object in the fostering of childhood is innermost union with all that is called life; the two former play-gifts contribute to this; this third play-gift does so still more variedly; try to find what attracts the child; (118) the child tries to alter the form, discover new properties, etc.; after comprehending the outside, he likes to investigate its inside; to see the parts after seeing the whole; then to create the whole; for this is given to him the divided cube; (119) cube divided into eight equal cubes; a whole and a part thus

distinguished as a fact; parts show the same form as the whole; size is distinguished from form; the child learns position and arrangement; distinguishes outer and inner; (120) this first divisible plaything fitted to develop the child; appears to him as the key to the outer world; this important to development; by the use of this gift the general is recognized in the particular; the most general in the most particular; the inner as outer; that which is felt and thought as a thing that has shape; the unity appears as a plurality, and thus the invisible becomes perceptible in the visible; (122) why the too-finished plaything fails; the nature of the child is to feel and experience, act and represent, think and recognize; (123) this plaything satisfies the child by making it possible for him to represent and construct forms of beauty; it is perfectly suitable to the child; provides free action for him; how the plaything is given to the child; (124) continuation of presentation of plaything; this essential, as first impressions are important; (125) the observation of what is small and even imperceptible especially important in the mother's room; use of cube with and by the child; (126) consideration of what the nurse shall do; singing accompaniment; (127) play continued with song; value of song; (128) the child will occupy himself partly alone, partly with nurse in arranging blocks; connecting ideas with forms; child desires further connection; (129) connection with persons, with the details of life; stories told in connection with forms; (130) cube arranged as ladders; story of ladders; child allowed the greatest freedom of invention; experience of adult accompanies and explains; essential to remark that all the eight cubes always belong to each design; (131) in this play nothing need ever exist without a relation to something else; nor must anything appear without this relation; the ultimate and highest aims of these plays; beauty forms; (132) unity shines forth from them; how bring this inner unity to the perception of the child; (133) let us go on this path, proceed to our lesson on Fig. 1, Plate V; surfaces can join surfaces, edges edges, so the like can join; opposites can join one another; (134) this is made perceptible to the child by moving and removing (Plate V, Figs. 1, 2, 3, 4); singing is added; (135) changes with inner cubes as before with outer; development of the four inner cubes (from Fig. 4 to Fig. 12; return from Fig. 12 to Fig. 4); movement of outer cubes, Plate V, Figs. 12 to 9; no undue pressure on the child's development or on the expression of his inner nature; the whole comprehended from one point; (136) singing accompaniment; forms of beauty called also dance-forms; possessing totality; each individual there on account of the whole, and the whole on account of each individual; (137) experiment with halves; what it teaches; (138) what the child has learned and recognized is true; what forms of knowledge can be to a child of from one to three years; exercise with cubes showing variety of changes; connect with singing; compare and connect with song; (139) illustrative songs; (140) similar and yet

different forms presented with the quarters; play illustrating relations of position as forms of knowledge; song; these songs may be used for quieting the child; (141) nurses can apply the lessons of the play so as to exert a direct influence on the child; aim of this; (142) what presents are most prized by the child as well as the man; encouragement to "live with our children"; importance of child's plays and occupations; (143) mother's cradle song; (144) conclusion of song.

X. (P. 145) The continued development of the child and the self-unfolding play with the ball. A new play does not preclude the use of earlier plays; effect of earlier and later plays on one another; plays a whole; their spirit one of union; development of child also a whole; comprehension of the child's playing as a great living whole; (146) what these playthings show; use of ball as child's strength develops; example of more varied play with the ball; repetition and extension of play; the child desires to learn the significance of what happens around him; (147) of what this desire is the foundation, the cause, the reason; the child desires to know the means, or at least the kind of relation which exists between things; he even asks the object for its meaning and relations; this premonition and this demand shown especially to the mother; the satisfying of these makes the child love and reverence parents and respect age; weaving play; song to increase the child's perception of the play; (148) play symbolizes time consumed in weaving; the child not to be told this; he feels it when told to weave; mothers and nurses can perceive coherence of the child's play with man's life; other words for play, showing the accord of inner and outer life; another side of play with the ball; (149) throwing the ball on inclined surface and catching it as it rolls off; song for play; meaning of play, inclination and social union; rhyme; meaning, quicker movement through greater space; rhyme showing that the force of a falling body is increased by the greater space through which it falls; (150) child pleased by ball's rebounding from wall; rhymes for this play hint at ball's elasticity; also at the straightness of its path; return to play of handling ball in free space; reference to play of throwing ball from one hand to the other; (151) to this is added the throwing into the air; rhyme; a companion in the play (before solitary); play extended; (152) oblique movements added to weaving play-action without visible result; extension of simple throwing play; increased distance between players and higher arch described by ball; (153) play extended by use of two balls; plays adapted to child's strength and skill which they develop; three or four children can join in this play; increased time in the passage of the ball causes increased desire in each child to have the ball come to him; (154) rhyme sung to (or with) four or more children; six or eight players, if skillful; may have two or more balls of different colors; balls compared to flowers; subordination to law of motion; plays in harmony with higher life of Nature and man;

(155) so plays can not be too carefully cultivated; return to play of throwing ball against a wall; extension of play in which two or more children take part; apprentice and master play; continuation of this play; (156) conclusion of play; (157) this play an image of, education and exercise for, and instruction about life; what leads to the goal of life; mother must feel the spirit of these plays; (158) he only who has the spirit of play can call it forth; to be near such a one has a magnetic effect on the child; mothers and nurses should be trained for such fostering; return to this subject later; finish discussion of play; what can be learned by play of throwing the ball down on a flat surface and driving it back as it rebounds; the child finds that strength is increased by use; (159) he perceives this as a fact of his own nature, not limited to play with the ball; ball song showing what the child needs in order to succeed in ball play; meaning, to hold fast one high purpose in all vicissitudes; incomplete view of details of the plays, etc., already given, (160) and of their influence on man proves proposition derived from insight into child-nature; such nurture influences and develops the child's whole nature; sufficient for purposes of education to offer child through these plays all we desire for his portion in life; wish that these plays may be the possession of the child-world; the genuine spirit of child-life could then be recognized; how reach this result? by introducing these plays and occupations into infant schools; (161) gain from such introduction; for what the plays, etc., would serve; what we must consider them, and why; such introduction not sufficient; establishment of kindergartens; (162) children can use at home what they learned at kindergarten; effect of this on family life; aided by family sympathy; union of families to form a kindergarten; Froebel makes a proposition and discloses his plan for union of families into societies for the establishment of institutions; (163) aim of such institutions; their beneficial results; present training of child unsuited to present state of human development; means to be sought for more satisfactory guidance; what these means are; families called upon form such united organizations; (164) what is our duty; need of institutions to train those who are to have the care of children; training school; offer to give needed information to parents and associations; mention of circumstances favoring Froebel's training school; (165) a wish that the idea may find accord and sympathy, benefit the entire human race, and prove an individual as well as a general blessing.

XI. (P. 166) The fourth play of the child; the child and the play; find the exact state of cultivation the child has reached before giving a new play; cause of the child's pleasure in the gifts he receives; (167) this faith should be preserved; why? (168) what parents, nurses, and kindergartners should strive to do; the child seeks the new which has been developed from the old; (169) seeks for a change; the old within the child clarifies, transmutes, and unfolds itself; this according to definite law;

what is necessary for educators; how has the child developed up to this point? (170) light in the child's mind illuminates the objects around him; he observes development in the things around him; will perceive causality; recognizes law; has been educated in conformity with this law; the outer world in its essence helps the life of the soul; (171) understand the plaything clearly before giving it to the child; understand the purpose of the plaything; what the purpose is; in recognizing the ball the child moved from the indefinite to the definite, etc.; the ball recognized as a body; the child perceives himself a body; (172) the child has two important terms of comparison for his first intellectual development, body and body, object and object; the kind of body important; the child feels himself as life; perceives the ball outside of himself in motion and as motion; ball needed for development; second gift; sphere and cube illustrate the idea of a self-opposed unity; description of sphere; what it illustrates; what the cube illustrates; further description of second gift; cube divided into eight parts shows the qualities of the whole cube eight times; (173) three directions come forth by means of the divided cube; three inner; three surface; further notice of these; a new gift demanded; description of the fourth gift; (174) each object given must condition the one that follows; conditions fulfilled in gifts up to this point; another requirement of a satisfactory human education given; this requirement has been hitherto met; another fundamental idea given; the making the external internal, etc.; (175) the cube divided into eight building blocks—the fourth gift of the series; its nature; this simple alteration gives a new significance to play and plaything; the alteration described; forms of this gift incline toward surface-forms; these forms divided into forms of life, of beauty, of knowledge; (176) use of play; name must be given to what has originated under the hand of the child; talk with the child about what he knows; habits of attention must be formed; (177) all representations connected with an inner precise condition; conditions given; child must use all the material before him; what develops through fulfilling these conditions; description of play with cube; (178) further descriptions of play; (179) still further descriptions; song; (180) description continued; important for and pleasing to the child to see how one object springs from another and can be turned into another; isolation and seclusion destroy life; union and participation create life; living objects represented by blocks; (181) stories and talks to be used; observations of forms of knowledge; (182) bench divided; relations of size illustrated by fourth gift; "high wall" the easiest transition to forms of knowledge; gift shows similarity of size, dissimilarity of dimension, and position; (183) song for halving cube; division may be either vertical or horizontal; song; further divisions; song; further changes; (184) songs; new variation of exercises; song; (185) fourth gift offers more forms of knowledge than the third; forms adapted to children of

three or four years; comprehension of the gift by the mother gives the play a life impossible to describe by lifeless word; (186) the true aim of education—to lead to comprehension of harmony; we turn to the consideration of forms of beauty—harmonious forms; value of last name; forms of knowledge the suitable transition to forms of beauty; example; (187) forms radiate, circular; description of radiate form; illustrated; (188) pleasant filling up of time for children; developing also; another consideration; comparison with forms of beauty of third gift shows those of fourth gift contained in those of third as in a germ, or bud; (189) vast number of different forms proceed from germinal form; three relations of size as abiding in fourth gift as the position of the three principal directions; each of the fourth gift forms of beauty may be regarded and used as a fundamental form; what follows this; illustration; (190) all forms relate to the germinal form; the influence of this gift for the child lies in the visible connection of the pure antitheses; child learns that law is at the foundation even of accident; illustration of this law important; how to carry on these representations of forms of beauty; (191) way of carrying on these representations; (192) word to accompany form; wheel forms; two points considered; (193) first the play and the adult playmate, second the relation of the different gifts; (194) third and fourth gifts complement each other in a striking manner; their alternate use necessary; how the child should treat contents of box; each child must have his own box; (195) the play-box to be treated as a companion; when the child can use each gift separately he may use them together.

XII. (P. 196) Second review of play—a fragment. Froebel was asked to elaborate his material; to state inner and outer connection; one reason for complying with this wish; he tries to connect with first review; enters more deeply into the subject; Nature our example; essential nature of material objects; study process of natural development; why? how each natural object develops; (197) threefold result of search for ground of this; find element in the common unity of the threefold process; the three forms in which this element shows itself; pivot on which all turns; (198) condition of manifestation of completeness in Nature; what we must do; what we can thus help men to attain; what is necessary even for the wisest; through and to what man must rise; what we observe in Nature; man must unfold and develop in unity with Nature; what else he must do; what we must endeavor to make our children perceive and do; Nature and life interpret each other; how force and life manifest themselves; (199) how specific life form and size show themselves; size and form imply number; why we gave the child a ball for his first plaything; the ball a symbol of the universal life; universal qualities of material objects thrown into relief by play with ball; what the child learns by such play; what he recognizes in the structure of the ball; what the ball becomes to

the child; ball helps the child to grasp and use objects; the means for the end; nature and relationship of contrasts in the ball—how accentuated; (200) connect second review with first; sphere and cube given separately; given together to the child; latter way especially important; cause; the second forms complementary; to what the plays with the ball and those with the sphere lead.

XIII. (P. 201) The fifth gift. The cube divided equally twice in each dimension and with obliquely divided component cubes. Evolution of this gift from the preceding gifts and from the nature of the child and his environment; from and toward what the child's development proceeds; of what the child's plays and playthings are the means; how we have directed the child's activity; progress of gifts from ball to sphere; (202) undivided cube, third gift, fourth gift; description of each; (203) description concluded; what this review shows; fifth gift indicated in and demanded by previous gifts; cube divided once in each dimension; natural progress from one to two; what this division by threes yields; a new feature added; the diagonal; how demanded; where and how suggested; demand of new gift; (204) oblique line the diagonal of a square; how produced; by what this division is demanded; how shall cube be diagonally divided? how many cubes shall be thus divided? fundamental number in this gift; three whole, three halved, three quartered cubes form one third fifth gift; summing up; use of this gift; it is a symmetrical whole; its arrangement in box; (205) how to remove box from cube; advantage to the child of this way of removal; first use of the fifth gift; (206) the representation of forms of knowledge; the simplest obtained by division; simplest form of division; first division of cube; division and plane of division of third gift; threefold division repeated in fifth gift; differences between the division of the two gifts; variation of arrangement in fifth gift; how perceptions and recognitions are gained; merit and influence of this play material; words added later; (207) rhythmic speech produces clearer consciousness; dividing and recombining cube accompanied by words; effect of rhythmic form of words; arrangement of the thirds of the cube; different position of the thirds makes them seem different things to the child; (208) this second division, etc., also accompanied by words; law to be observed in all plays; illustration; incitement to thought and feeling; (209) the child likes to find out how one form comes from another; see previous illustration, page 208; words given to each form; words uttered rhythmically, child pointing to forms at the same time; words may have rhythmic form; (210) other rhymes; aim of all that is done; clearness and precision to be given to what the child makes; return to division of cube; thirds divided into ninths in three different ways: ninths into twenty-sevenths; parts of fifth gift united into different solid forms, and each of these divided into two or more equal parts; point of resemblance between these forms; facts

apparent when forms are made; (211) rhymed questions and suggestions: change of one form important; how the forms advance; separation, division, recombination; (212) result; reference to plate; bodies resolved into their different parts; number of square prisms to be made at the same time by the fifth gift; all equal; all unequal; equal and unequal; same thing done with other forms; point of prime importance; illustration; illustration concluded; (213) reasons for detail; (214) first combination of square prisms; resulting structure; relative size of square tablets in structure; perceptions gained are precisely expressed in geometry; with this gift it is merely play; words and observation connected; (215) make relative sizes clear to the child; second, combination—three square prisms inclosing hollow, right-angled triangles; third, square prism contains as many cubes as both the others; illustration; rhymed description; description for each stage of representation; (216) make word, act, and subject explain each other; interest of finding and combining forms; now come figures unlike in form but with equal contents; illustration—first series; (217) second series; third series; facts brought out by observing these series; (218) facts concluded; facts shown in third series, also shown by third gift; repetition profitable to the child; (219) translation to forms of beauty and forms of life very simple; children begin with forms of life; all the blocks to be used; those not used in the main part must bear some relation to it; why we begin with forms of life; child advances from use to beauty, from beauty to truth; object of giving forms of knowledge first in presenting this gift: leader's knowledge of gift increases the pleasure and profit of play with it; (220) forms of life proceed from the cube as a whole; advantage of this; box packed in same order and removed from cube in same way as before; cube called a table, house, or other object; directions for series beginning with armchair; for series beginning with large table; renaming of forms which the child has made with fifth gift; (221) rhyme for the renaming; proceeding from cube make three trunks; children like to make houses; why? why houses with doors and windows are preferred; child's use of blocks shows his increased acquaintance with things beyond his home; mention of some of these forms which can be made with this gift; list concluded; (222) intimate connection of Froebel's gifts with the child's development; their effect on him; connection of the child's representations and experiences; his representations a means of correcting his perceptions; building gifts extend perceptions; examples; stories joined with the child's representations; advantage; building in common; (223) directions for building with fifth gift a large house and two small ones; song expresses the child's pleasure and describes what he has made; (224) song ended; naming different parts of the house; art-building from which forms of beauty proceed; these forms also come from certain forms of life and architecture; forms of beauty develop one from another; each a change

from the former; no form entirely destroyed; another essential; (225) these points were discussed before; second way of proceeding to forms of beauty; fact to be considered before adopting the second way; how forms of beauty of the fifth gift differ from those of third and fourth; surest foundation of both series; foundation the of first; (226) of second; the square the fundamental form of first series; in what the beauty and influence of these plays consist; second point of importance; advantage of this manner of carrying out the play; how the trustful relationship between mother and child, etc., is kept intact; (227) the child begins changes inside square or outside triangles; in these again he may begin with the inner or outer blocks of form chosen; a further choice; limitation implied in so much change; what the child must do if the series of development is broken off; proceed from fundamental form; form admits of variety; unfolding from the middle on all sides; directions; (228) directions continued; change of position of cubes, though the appearance remains the same; this fact generalized of great importance; a law of Nature and of life; frequent reference made to it; other laws dealt with in same way; example; directions continued; concluded; (229) final form kept in mind; three final forms; each admits of a double manner of representation; remark in respect to forms of beauty in both series; illustration; (230) illustration concluded; remaining fact to be brought out; triangular forms of beauty; the starting point; condition of advancement; (231) change made by moving the cubes toward inside or outside; result; why this change pleases; a cube on each side is set free for play; the different positions it may take; the six different forms a logical whole; other positions for the three free cubes; (232) law of connection pointed out even in third gift; alterations possible with three free cubes by no means exhausted; alterations possible if one or more of the eight cubes be halved; principal alteration; changes possible in first case; in second case; (233) one hundred representations possible if the three cubes are halved; if one of the half-cubes be halved; each free cube changed to one half and two fourths; about three hundred combinations made possible by this change; the three cubes changed each into four fourths allow of at least five hundred representations; thus nearly one thousand possible with but three free cubes: necessity for classifying representations; unclassified ones oppress by their magnitude; want of classification the bane of children's plays; (234) plays lose their formative influence by this lack; limitation excludes many forms, prevents kindergartner and children from losing their way among the forms, enables guide (if a true guide) to know where they are; thus these plays are not wearying but improving on account of the educator's knowledge; next series; two cubes on each side set free for play; changes possible in these six cubes; (235) movement of the cubes of the inclosure; moving them in and out; the smaller the inclosure the

richer the structure of the representations; tend toward curved form: progress to two and two-sided forms; conclude with circle; representation of cog wheels; intrenchments, sconces, and redoubts; previously mentioned; (236) spirit of unity in forms of fifth gift; use for diagrams; for whom originally intended; their object; when given to the children; purposes served by this.

XIV. (P. 237) Movement plays. Some relation expressed in every activity of the child; material is required to realize aims; kindergarten gifts lead child to the handling of material; each incites to free self-activity; movement plays developing from gifts not yet considered; omission intentional; we now attend to movement plays; (238) why explanation of sixth gift is postponed; we must meet needs of inner development, not only respond to outward manifestations; final ground of child's outer activity; deepest craving of his inner life; what child learns through the reflection of such life; why such reflection is essential; law of development; its recognition the aim of Froebel's gifts and games; (239) external phenomena in child's life to be studied; children our guides; cause of child's joyous movement when seeing a moving object; the child seeks cause for movement of the object; the educator's procedure should be similar; the child's own nature the main consideration in his education; external phenomena sometimes a guide-post, never a path; condition of child-education; no other education worthy the nature of man; (240) we now consider starting and course of development of movement plays; child's unconscious endeavor; he tries to do what he sees done; ball set in motion; song showing what ball can do; (241) ball's activities the germ of movement plays; the child wishes to move like ball; reason the child likes independent movement; threefold feeling caused by walking; what we must do, and why; the three elements of the child's pleasure in his first walking should all be fostered at the same time; the child should use his power and get his whole body into his power; (242) what else he should learn; illustration of child's threefold purpose; source of child's effort to reach some particular object; well to name object and its parts and properties; object of this naming; development of speech by child's experiences; (243) how we must help the child to these experiences; each new phenomenon a discovery; child-nurture ceases to be a task; motives for becoming a nurse; the child likes to go from place to place; what he seeks by change of place; each walk a tour of discovery, each object a new world; apparent digression; (244) return to first movement-play, "child wants to go on a journey"; A, traveling plays; object and character of these plays; 1, the child wants to travel; motion of ball in ball play makes the child want to move; directions for play; Froebel's experience; (245) further description of play; extension of play; children take turns; further extension of play; (246) the child names children in circle; advantage of this; another addition; why

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it is beneficial; manner of naming children varies with the age of the child who names; progressive development of game corresponds with intellectual and physical development of children; (247) children may form square instead of circle; each new play develops from the preceding ones; next development of walking game; the walking of all the children at the same time; this unfolded naturally in playroom; 2, general traveling game; directions for game; (248) song for game; game actually developed as described; description continued; (249) song continued; (250) another song may be used; children do what song suggests; 3, walking plays of many children in small space; game enjoyed by children in Froebel's kindergarten; (251) 4, visiting plays, or going to make calls, develops from the walking; description of play; (252) description continued; (253) description concluded; sources of children's delight in this game; 5, the winding brook; one of the first movement plays developed by the children in Froebel's kindergarten gave them much pleasure; description and song for play; (254) song concluded, also description; B, brook play, a transition from journeying games to those representing an object; 1, the snail; a favorite play in Froebel's kindergarten, where it is originated; sometimes played as continuation of brook play; description of snail play; (255) description continued; snail song; description and song continued; (256) description and song concluded; snail game often ends circle plays; why well suited to this purpose; how snail play originated; object of these plays; representation plays proceeding from life and needs of very little children; children like to clasp hands and run round a tree or column; (257) this desire the origin in Froebel's kindergarten of 2, mill play; description of play; (258) description continued; song; figure made by children represents wheel of water mill; child led to perceive and compare moving power in himself and the water; the whole may be wings of windmill; song; why liked by children; comparison of power of Nature and of the mind; (259) lines added to song; close of play leads child's attention to effect of too vigorous movement; game played without a pillar—in the open air; way of playing in each case; movement made in opposite direction; play came from girl-life; another play from boy-life; 3, the wheel; directions; (260) directions concluded; song for play; play called star game; to what child is led by these plays; ground of child's pleasure in these plays; (261) delight of children in movement plays not caused by mere bodily activity; true source of their joy; we must thoughtfully observe children's plays; good effects of such observation; Froebel's object in showing how plays started and developed in his own kindergarten; what becomes apparent by generalizing results of his experience; (262) 4, circle, star, flower, and crown play belongs to representing circular movement plays; directions and song for play; (263) directions and song continued; (264) both concluded; each of these four plays may be used as a

single play for very small children; (265) nature and spirit of this play; C, the running plays develop from preceding ones; running plays the first of completely developed power of motion; to what, and how, play with ball incites child; 1, racing game, a great favorite with children; where played; racing ground described; directions for play; (266) song for play; directions concluded; other running plays—when mentioned; D, the pure running games; take into account position of body and movement of limbs; name more appropriate than marching; 1, the simple walking game; how done; arrangement of children; (267) directions and song for play; song for changing room and play; change in play accompanied by singing rhyme; why? (268) wordless melodies with walking plays; to what adapted; 2, circular walking game; more difficult to walk round circle than straight forward; latter movement used first and oftenest; circular movement especially attracts small children; how to combine the two forms of play; song; real circling games; song to direct attention to circle; to position of feet; (269) freely moving ball the incitement to movement plays hitherto given; ball on string incites to another series; illustration; origin and aim of this series; (270) movement plays proceeding from the ball on the string, which have in view at the same time an exact training of the body and limbs; A, swinging movement plays; directions and song; waving movement, like that of grain moved by wind; leader sees to the good order of circle; each member should have chance to lead; why? (271) important to foster child's delight in play; another movement introduced; directions and song continued; harmony of action important; harmony of word and movement necessary; (272) directions and song continued; (273) words sung as interpretation of movement; why? resting play to follow very active games; circling movement of ball on string gives rise to series of (B), circling and turning movement plays proceeding from the ball; directions and song for play continued; (274) swinging arms in circle used as windmill play; (275) directions and song for this play; developing influence; final form can be used as conclusion of series; ball swings in horizontal circle; (276) song; child perceives that one side of ball swung in circle looks toward middle; rhyme; this indication points to a new series of movement plays; directions and songs; care taken that circle is perfect; why? (277) directions and song for play of finding middle of circle; where originated; Langethal's development of play; song he made for it; child in middle keeps order in the circle; (278) effect of center and circumference on each other; "Child, turn thee" developed from those plays just described; arrangement of children; particular and general brought together in this play; demand of the spirit and character of Froebel's plays; fidelity to higher spirit of play needed for its full effect; directions continued; (279) spinning movement hard for small children; (280) what leader may do; directions concluded; re-

ciprocal activity of individual and whole; close of this series; particular, individual, and general shown in play are recognized by child in Nature and life; important experience for child; manner of evolution; one chief aim of early education; (281) such experience offered to children in circling movement plays; illustrated by play of "seeing each other and not seeing each other"; directions and song for play; continued; (282) comparison essential; play that affords comparison has a developing influence; comparison employed in Froebel's games; second way of playing this game; (283) directions and song for this second way of playing concluded; (284) end of movement plays proceeding from ball, and of indications of their significance for the threefold life of child and man; (285) movement plays further progress from sphere.

XV. (P. 286) How Lina learned to write and read. Lina's age; what Lina could do; (287) Lina always contented and cheerful; Lina permitted to be much with her parents; father receives a letter; desire to write a letter aroused; mother proposes to make letters with sticks; instruction as to letter-writing; first learns sounds in name; (288) learns signs for these sounds; exercise in both; (289) same continued; mother and child take part alternately; learns A; (290) exercise continued; learns I; learns L I; then N A; then both together are made and sounded; (291) letters left for father to read; father reads Lina's name; father's and uncle's questions as to letters and signs; pleasure resulting to all; (292) uncle's suggests that Lina lay and read "MUTTER" the next day; Lina begs her mother to teach her the word "MUTTER"; mother proposes to her to learn "VATER"; Lina agrees; exercise of close and open sounds; (293) exercise continues; Lina learns E; then V T R; the close sounds; Lina asks to learn "MUTTER"; mother consents; (294) child required to speak the word clearly and distinctly; a new open sound u; a new close sound m; child lays and pronounces "VATER," "MUTTER"; pleasure in showing words to father and uncle; Lina examined; (295) father adds the word LÎEB; asks Lina to read it; she knows three of the sounds; does not know what the "bow" means; mother explains; exercise with the word; Lina very grateful; uncle asks Lina to lay these words the next day; (296) Lina's first care the next day to do what her uncle asked; helped by her mother, she lays the German words for "my dear uncle," "my dear father," "my dear mother"; uncle adds in German, "Lina is our dear child"; the three unfamiliar sounds soon learned with the mother's help; (297) at Lina's request the mother helped her to lay in German, "You are our good father"; one new sign, G; father much pleased; Lina learns names of relations, etc.; the father goes on a journey; Lina longs to write him a letter; begs her mother to help her; (298) a slate and slate pencil provided; Lina pleased with the straight lines and squares; disappointed not to find pen and paper; mother consoles her; (299) taught to handle slate

pencil; lays her name with sticks; mother shows her how to indicate the length of one of the sticks by a straight mark two squares long; helped by her, Lina writes her name on the slate; Lina asks to write a letter to her father on the slate; mother consents; (300) mother helps with letter; process described; (301) uncle comes in; is delighted with letter; fears the slate will cost a good deal of postage; fears it will be broken; Lina tells him sadly that this is only a trial; mother promises Lina some cross-lined paper and a lead pencil from the city to-morrow; uncle laughs, and lays before the child a sheet of paper with cross-lines and a colored pencil; Lina surprised and delighted; (302) the next day copied her letter on the paper her uncle had brought to her; letter sent to father; Lina asks if her father will write to her in reply; mother bids her wait; letter arrives; (303) the little girl joyful and grateful; finds she can read her father's letter; reads it to her mother; (304) sorry to have her father away so long; mother proposes to her to write another letter to him; (305) takes great pains that her father may find an improvement in the letter; regular correspondence with father; joy the great propeller; mother and uncle know this and act accordingly; (306) what greater delight to a child than to have a book of its own; father sends book to Lina; (307) shows it to uncle; looks at pictures in book; wishes to read it; makes out some of the letters; (308) mother leaves her with the book; at last comes to her; encourages her as to learning all the letters; notice of lines; (309) child points out the letters she already knows; too dark for further work; mother tells a story of people who lived long ago and could not write; what is writing and being able to write; (310) writing is the joining of the transient sound with the permanent sign; experience helps understanding; mother tells of a shepherd; what shepherds discovered; (311) a shepherd who found out how to write with letters; the way it was done; (312) continuation of the way of doing it; shepherds to be regarded with respect; (313) always employ time well when alone; mother tells Lina to get the light, and she will teach her what she needs for understanding her book; takes the father's letters as a help; tells Lina to take I, (314) and compare with J (German); finds differing lines; finds likeness and difference in the two letters; compares the two Fs; (315) repetition of comparison; likeness found between the two Bs; between the Rs and Ks; (316) enough for to-day; promise for the morrow; Lina to examine letters by herself; first thought in the morning; Lina brought up in all-sided life-union; led quietly to pray for all good things; each day a valuable gift; (317) examines the large letters in her book; finds the letters her father had used; runs to show them to her mother; mother promises to come soon; wishes for uncle also; shows him when he comes all she has found; uncle delighted; lets her find the same letters on other pages; Lina's mother comes in; (318) shares in the pleasure; all three perceive a simple

comprehensive law; what that law is; Lina grieves because she can not read the small letters; begs to be taught; (319) mother encourages her; what Lina had found out with regard to learning; mother asks about the first letter that Lina learned; (320) the German J sprouts from the I as the curled-up, unopened leaf from the germ; so it is with many things; so with our large printing letters (German); Lina finds small letter most resembling the large J; compares; (321) finds which among the small letters is like the large F; compares; compares D; places German D, D and small d side by side; examines; (322) Lina asks to go to kindergarten; takes Minna; former playmates delighted to see her; is asked what she does at home; kindergärtner allows questions and answers; Lina tells of her book; (323) Lina tells how her mother taught her to lay her name with sticks; children beg to be shown the way; kindergärtner approves; Lina lays her name; Minna's also; children wish to learn; Lina tells them what they must do; (324) tells them their dear gardener will help them; they detain Lina for a play; good-by; (325) kindergärtener's lesson to her children; Lina's visit productive of good; desire of the children to learn comes naturally; first thing Lina did on reaching home; (326) seeks book early in the morning to compare letters; hopes for her mother's help; knows twelve small letters; (327) Lina shows her uncle what she has found; asks her mother if she is right; asks her uncle to tell her what signs mean, and how they are spoken; uncle agrees; mother approves; (328) uncle tells her to bring slate and pencil; uncle draws the letters for comparison side by side, then one within the other; in this way the child can see the differences, also the essential and abiding; uncle shows compound letters; and change of form in letter S; then shows the double S; then the St; open sound; (329) Lina knows St and S; uncle teaches her the double sign ch and the sound; then sch; asks her to analyze it; (330) Lina sounds sch; explains j; shows the two sounds of j; compares with g; (331) Lina thanks uncle for help and for drawing so nicely; uncle points out the value of drawing; bids Lina go over carefully all she has learned, as the mother is to examine them; uncle goes; Lina obeys him; gives uncle's message to her mother; asks if she may have Minna to play with her; (332) is permitted to go; tells Minna they will play kindergarten with dolls; must leave what dolls do for mother to see; (333) tells what dolls have done; mother happy as well as the child, but from other causes; why she is happy; bids Lina to tell dolls to put things in their places before they go; tells Lina to thank Minna for coming, and take her home; then come back and show what her uncle had taught her; Lina shows first the relation and development of the form of A, E, G, Q, T, C; makes them on the slate; doing this makes many things clearer to her; (334) mother calls to her notice this and that thing either forgotten or overlooked by her uncle; Lina also pronounces j and s, and the compounds

of the latter letter; Lina calls her mother's attention to her uncle's nice drawing; mother tells the uses of drawing; calls attention to living Nature; representative drawing and explanatory word; one explains the other; pleasure expressed by Lina in her book; can read a great many words in it; mother eager to hear; (335) Lina reads the words she knows; can read a whole line; mother praises her; tells her what to do if she can not at once read a word; goes to other work; Lina reads the first story in the book to herself; then to her mother and uncle, to their great delight; mother makes her notice the meaning of the punctuation marks; (336) uncle notices the bulky sheet; Lina wishes she could write small, like her mother; asks to be taught; mother says she can not spare the time; tells her she will learn it at the preparatory school, to which she is to go when her father returns; Lina satisfied.

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PEDAGOGICS OF THE KINDERGARTEN.

I.

THE TWO VIEWS—A NEW-YEAR'S MEDITATION.

At the conclusion of an old and the beginning of a new year, even as his eyes turn toward the coming year, man appears almost involuntarily to look back on the fast departing time of his life, on the year so soon to end; for beams, like those of the parting sun, once more illumine all objects in the past year with their light and attract the gaze of man. He stands there thoughtfully, his soul absorbed in the farewell to the old and the greeting to the new year. He looks back upon all which, in the year now vanishing, he has done or neglected; for which he has striven, or which he has lost; in which he has been successful or unsuccessful; which have been his helps or his hindrances. He examines what has been attained, and what has been denied to his efforts, his wishes. He inquires as to the effects of what has been done, and the consequences of what has been neglected. He compares the form of what has been achieved with the spirit of what was desired, and seeks for the reason why much that appeared within his reach is yet not attained. The

earlier efforts and desires, as far as they have been justified through the old year, animate him now with greater clearness; and as he finds in himself new germs of action and of new deeds, so, gazing into the coming year, his mind and heart are filled with new efforts, new hopes, and new strength. He searches for the ways and means by which they may be most surely and quickly attained, and, viewing the subject on all sides, he finally settles upon one thought as the essence of all, as the foundation of the correct or incorrect comprehension and treatment of what life in its totality gives; this thought is that which the education of man for life gave or did not give, offers and still withholds; on that which, above all, the domestic, the family education, the first education, the education of life, gives or does not give to man. Through a glance into the innermost heart of man, into his individual life, and at that which education gave or denied him, all resolves itself into the mute but vivid feeling, into the quiet but clear thought: would there might be for the human being, for my child, even from its first advent on this globe, a correct comprehension of its being, a suitable fostering and management, the education truly leading to the all-sided attainment of its destiny—in short, a correct comprehension and treatment of that which is called life!

But what man desires, as deeply grounded in his nature, and for which he longs as corresponding with these demands, he will self-actively enter upon efforts to obtain; only he soon feels, anticipates, and recognizes that, as a human being, he does not and is not to stand alone; he is, as a human being, a member not only of his family, his community, his country, the whole race of mankind now existing, but of all humanity. He is and makes a whole with all; all make and are a whole with him; and

only as a member of the whole he will and can attain in freer, more spiritual union with this whole that which he, as a human being, perceives and strives to attain. Alone he can do but little, and therefore a unifying thought fills his mind, a feeling of unity his soul. Would that several, many—yes, all, or, at least, would that those nearest to me —would unite with me in working for all, as for each individual! And so, especially to-day, while gazing back upon the old and forward to the new year, there bursts forth from man's breast, as the all-embracing and all-comprehending thought, the all-embracing and all-comprehending feeling, this appeal to all who think and feel with him:

"Come, let us live with our children!"

This appeal, uniting and comprising all, also expresses all our feelings, all our thoughts to-day, at the conclusion of the old and the beginning of the new year.. We indeed anticipate, hope, and believe that it is the more or less clear feeling, the uttered or silent thought of many—of all, indeed, who lead considerate and thoughtful lives. Therefore, even to-day in the old year, the determination to "live with our children," and the immediate realization of this determination, express the desire felt by many for union in spirit and for common effort; consequently the coming year from its first day, even from its first hour, may thus become the most important opportunity for humanity—an opportunity to unite for the welfare of the individual human being as well as for the good of all humanity. Such united effort will make this indeed a *new* year.

But what awakes in us the anticipation, what secures to us the belief and gives us the conviction that the idea, "Come, let us live with our children," is not only to-

day in the old, the departing, and in the new, the coming year, but at all times, the uniting, fundamental, living thought of many; and that it not only finds accord and sympathy in the human breast, but is held fast in the life and deeds of humanity?

There is no man who was not a child—not one who does not know at his stage of culture what he became or did not become by the holding fast or not holding fast to this living thought; yet all feel deeply, and, indeed, express frequently to themselves and others, what they might have become by a general adherence to this idea. If we ponder even for a short time on the definite holding fast to this idea, we must deeply experience and clearly recognize that by carrying it out ourselves, by the remembrances of our childhood which it arouses in us, by the complementing and completing which it gives to our own life, and by the demand which it makes and the opportunity which it gives for our own increasing improvement, we live our own best life.

This cry escapes us; it hopes to find sympathy and accord in the breast of man; the all-embracing heart, the penetrating intellect, perceive it in all things as a silent feeling, a quiet thought, and so as the thought of the world.

Heart and mind see it express itself in deed and as a fact in the whole of which man is only a part, of which he himself is a member. Does not the sun with all the stars say it to the earth with all its creatures, all its children? Do not the elements, earth, water, air, light, heat, say it to one another in reference to all forms of earth? Do not all the parts of every plant say it to one another in reference to the seed quietly growing in its place? Yes, in all Nature, where life and activity make themselves

known, where the individual strives to absorb the unit and the whole (as, for example, the kernel contains the nature of the whole tree) in order to make it more perfectly known and demonstrated in manifoldness and totality—everywhere we see the idea, "Come, let us live with our children," express itself as the maxim which applies to all life.

Should not now the conscious human being, destined to rise to yet higher consciousness, express aloud for mutual advancement and recognition, and also for common employment and accomplishment, what nature already silently expresses as a general law, a prevailing demand of life?

Therefore this appeal hopes to reach those who will not only sympathize with it, but also assent to it and respond to it in action. For is not man more than every other creature in nature, and the child more than the germ of a plant? The tree germ bears within itself the nature of the whole tree, the human being bears in himself the nature of all humanity; and is not, therefore, humanity born anew in each child? But who has fathomed this nature? Who has measured it? Does it not rest in God?

Thus the appeal, "Come, let us live with our children," is a true life call, uniting all in itself as in a central point, on the dividing line between the departing and the coming year; since it indeed mingles with all life; not only uniting human beings and human life with each other and with humanity, not only uniting the creature with the universe, but even with the fountain of all life, with the Creator, who said, "Let us make man in our own image."

Therefore, "Come, let us live with our children!"

The Deed.

Where true resolution and genuine effort for comprehensive representation of life exist there appears also directly the deed, as is, in general, the case with the clear, self-dependent, uniting thought that immediately seeks also to manifest itself in action. The fundamental and living thought of humanity, "Come, let us live with our children," becomes, when manifested in action, *an institution* for fostering family life and for the cultivation of the life of the nation, and of mankind, through fostering the impulse to activity, investigation, and culture in man, in the child as a member of the family, of the nation, and of humanity; *an institution* for self-instruction, self-education, and self-cultivation of mankind, as well as for all-sided and therefore for individual cultivation of the same through play, creative self-activity, and spontaneous self-instruction; first of all, for families and schools for the nurture of little children; for primary and public schools as well as for every person who strives for completeness and unity in his culture; to the carrying out of which the spirit of this reciprocal appeal has united many families in Germany, Switzerland, and North America.

As now this leaflet * is first of all intended to illustrate and introduce this institution, it begins immediately with presenting the

Foundation of the Whole.

The development and formation of the whole future life of each being is contained in the beginning of its existence. The untroubled realization and the undiminished efficiency of the life of each being depend wholly on the

* The Sunday Leaflet, in which this essay first appeared.

comprehension and fostering, on the recognition and firm carrying out of this beginning.

Man, as a child, resembles the flower on the plant, the blossom on the tree; as these are in relation to the tree, so is the child in relation to humanity—a young bud, a fresh blossom; and as such, it bears, includes, and proclaims the ceaseless reappearance of new human life.

As the flower bud of the tree—connected with twig, branch, and trunk, with the whole ramification of root and crown, and, through this double ramification, with earth and heaven—stands in united coherence and reciprocal exchange with the whole universe for the development and vivification of its being, so stands man also, in all-sided developing life-exchange with nature, with humanity, and with all spiritual efforts and influences—with the universal life.

The blissful development of the human being which leads to perfection and completion, and the fitting him for the attainment of his destiny, and thus for the attainment by effort of the genuine joy and true peace of life, depend alone on the correct comprehension of man, even as a child, in respect to his nature as well as to his relations, and on the corresponding treatment of man in accordance with this nature and these relations.

But man is a created being, and, as such, is at the same time a part and a whole (therefore, a part-whole *), for, on the one side, he is, as a creation, a part of the universe; but, on the other side, he is also a whole, since—just because he is a creature—the nature of his Creator (a living

* Gliedganzes in Fröbel's meaning signifies that man is a whole or self-determining being and at the same time a member of a social whole.—Ed.

and creating nature full of life, and testifying to life, therefore in itself single) lives in him.

This original and fundamental nature of man, as being life in itself and therefore again giving life, makes itself known in man's impulse to creative formation. This fundamental nature makes itself known even in the child by the instinct for observing, analyzing, and again uniting—that is, by the instinct for formative and creative activity. Indeed, the fostering of this instinct in the child makes manifest the life of man, at the same time wholly satisfying the demands of that life.

Man, as a child, appears to be conditioned and mediated by father and mother.

Father, mother, and child form a triune life-whole—a family. The child creates the family and the family-life by its advent; and, on the other hand, man's continuous presence on earth is indispensably linked with the family. The family and child reciprocally condition each other; neither exists without the other; they form in themselves an inseparable unit.

As in his original advent in the universe (on the earth), so also in the family man again makes his appearance as a true part-whole, since he is a whole in himself, and also, at the same time, a necessary member of the family life-whole.

Only as a member of the family will it be possible for man to become a symmetrical, real, whole man; indeed, the family as a whole is a real, whole, human existence, and the family life as a whole is real, complete, human life.

As now the family is the fundamental condition of the production of man and the mediator of his existence, so also man as a child attains fully the development of his

instinct for creative self-activity only when connected with and conditioned by the family; then only is it possible for him to live in complete accordance with this instinct.

All genuine human education and true human training, and so also this endeavor of ours, are linked with the quiet fostering in the family of this instinct for activity, with the thoughtful development of the child for the satisfaction of this instinct, and with the fitting of the child to be active in conformity with it.

It is the aim of our endeavor to make it possible for man freely and spontaneously to develop, to educate himself from his first advent on earth, as a whole human being, as a whole in himself, and in harmony and union with the life-whole—to make it possible for him to inform and instruct himself, to recognize himself thus as a definite member of the all-life, and, as such, freely and spontaneously to make himself known—freely and spontaneously to live.

Moreover, the first and fundamental appearance of love—of the love of parents and child, the family-love—is found now in the family-life; indeed, the family is love itself become personal. The parental love manifests itself in its whole nature just in and by means of the nourishing and developing of the child's impulse to creative activity, and in the supplying of the means for this development. The fostering of this impulse arouses and strengthens the love of brothers and sisters. This fostering of the impulse to creative activity is thus a comprehensive expression of the true love of parents and child, of the genuine family-love, and so reveals, and at the same time wholly satisfies, all love and the nature of love.

Considering man as a created being, it is also quite indispensable to regard and treat him, even in childhood as

well as through his whole life, as a creative being, and to train and prepare him so that, while himself creating, he may, even from his earliest years, find and recognize the Creator, the creation, and the created, and may thus find and recognize himself in this threefold relation and connection according to the measure of his increasing capacity. So trained, he will be enabled to understand and comprehend, and thus to attain to that which is man's calling and destiny as an earthly being—namely, to recognize God in the creation and in the creature, and therefore in man; to recognize himself in himself and in mankind; and thus each in the others, and the others in each individual: to promote this recognition, to represent it and to make it representable, to perceive it and to make it perceptible.

But to see, to recognize, and to perceive, require and presuppose light and almost are light. Recognition therefore develops light in and around the human being, from the satisfying fostering of his impulse to creative and observant activity. The destiny and calling of man (to be light and to move in light), as well as the possibility for him by the fostering of the impulse to creative activity to fulfill the above-mentioned destiny, is thus shown to us.

As we now see man, even from his first appearance upon the earth and his first entrance into the family, move in a threefold way, which is yet single in itself (therefore a triune way), in and by means of life, in and by means of love, in light and by means of light—in his seeing, perceiving, recognizing, and remembering—we also see that the careful fostering of his impulse to creative activity completely corresponds to and satisfies this triune life of man. But this triune way in which man moves is, above all comparison, important to the human be-

ing; for God shows himself in Nature, in the universe, as life; God reveals himself in humanity as love (and in love); and God manifests himself in wisdom (in the spirit) as light and in light. So God is the life, the love, and the light; and in such a triune way he appears as the Creator and in the creature.

In life, love, and light, and as life, love, and light therefore, the being and nature of the child, of the man, are made known as existing, are revealed as having been realized and as still realizing.

By life, the child appears predominantly connected with Nature, with the all; by love, he appears pre-eminently united with humanity; and by light, he appears to be one with wisdom, with God.

Man as a created being is thus in his first period of life on earth to be regarded, considered, and fostered in the all-sidedness of his relations as a threefold child, as it were; or, as a child in three separate relations which are united in themselves—as a child of Nature, as a human child, and as a child of God; that is, first, according to his common, earthly, and natural conditions and connections, according to his life; then, according to his special human existence, to his love; finally, according to his original spiritual nature, his anticipations and perceptions, his remembrance, recognitions, and intentions, his knowledge and his wisdom. In his first relation (as a child of Nature) man is to be considered as a being bound, chained, unconscious, subject to impulses, sentient, living only corporeally; in the latter relation, as a child of God, as a free being not only fitted for consciousness, destined to consciousness, but already in anticipation conscious of his nature, therefore following by his own will a high and genuine unity of life as a thoughtful, perceptive, intuitive,

spiritual, knowing, and wise being; and in the intermediate relation (as a child of humanity) as a being struggling from bondage and chains toward freedom; from singleness toward unity, toward consciousness; from separation toward union, toward peace; an aspiring being devoted constantly to the above-named efforts; and, in the anticipation of finding unity, a joyously living being.

To become clearly conscious of all the conditions and relations in which and by means of which man exists, and to faithfully live up to the requirements of these conditions and relations, make man (as a presence) first become man in consciousness and action; and make it possible for him to become a whole, complete human being by leading him to an equally careful and joyous fulfillment of each of his duties, and by making it possible for him to fulfill the totality of the duties of man in harmony.

Only if the child, the human being, be comprehended and treated through the whole fostering of the impulse of his life (his impulse to creative activity), in the triunity of his nature, as living, loving, and perceiving, in the unity of his life, in the all-sidedness of his circumstances and relations; if he be comprehended and treated as an earthly being in accordance with what he is, what he has, and what he will become; only if he comprehends the outer world around him in like triunity (and thus recognizes the revelation of the divine in like triunity) in its unity, in each individual, and in the sum of all unities—only thus can man develop himself as that which he is, as the manifold and articulated (but in himself single) whole, and, at the same time, a member of the great whole—of all life; only thus can he develop himself in conformity with his destiny, and be faithful to his vocation. He will thus form an entirety and a unity of life from and around himself, and,

in and by means of his creative life, God, Nature, and humanity will reveal themselves in unity and singleness. Man himself will make them known as they reveal themselves to him in and for the all-sided union, the genuine peace, and the true joy of life.

So, founded on the nature of man and on his instinct for formation and activity, and connected with the fostering of this impulse, the aim of this institution is to be a living whole, or, as it were, a tree in itself, as well as to provide means of employment, and consequently of culture and instruction, founded on the relations of man to Nature and life; means, which when applied in a lively manner to the child from the first stage of its spiritual awakening and of its use of limbs and senses, and constantly advancing with the growth of its powers, develop it on all sides, and therefore in union with itself, with Nature, and with the laws of life. Thus, this institution aims to establish means of employment and so of cultivation and teaching, which, as they show the objects of cultivation and instruction in union with each other, at the same time represent them in harmony and accord with the development of Nature and of man, and satisfy the requirements of both.

The detailed plan of this institution will be shown by the following.

II.

PLAN OF AN INSTITUTION FOR FOSTERING THE IMPULSE TO CREATIVE ACTIVITY.

Preface.—Because all life rests in one unity, and because all existing life wells forth from this unity, he who will work benevolently and fruitfully, blissfully and constantly, progressively developing to increasing perfection, must try to act and to live in inner united coherence with the development of Nature and man, with the stage of cultivation of the understanding and of the use of the reason now attained, thus in full accord with the present stage of development of Nature and humanity (that is, of the whole universe), as well as in pure harmony with the inner demands and the stage of development of the individual or whole.

Thus, he who desires to work helpfully and fruitfully, constantly and beneficially, for the welfare and founding of the family, must, in harmony with the stage of development of his family and its members, connect his efforts with a comprehensive and unital, a simple and yet general human fundamental idea, at least with such a general perception of life; or, rather, he must make such a perception his starting point. He who does not do this, just in proportion as he does not do so builds on quicksand.

Now such ideas, which must lie at the foundation of

the human influence, especially of the educating influence as a human one, have been already definitely and clearly expressed above; it will wholly suffice for the present aim—the demonstration of the plan of the beforementioned institution—to deduce the necessity and nature of the institution in view from a principle derived from experience, a principle which rests in and is explained by one of the highest, final, fundamental ideas, and whose innermost coherence with the highest thought of life comes out definitely enough for this aim.

This principle derived from experience is:

The present effort of mankind in harmony with the phenomena in Nature and the time, with the collective all-life, is an endeavor after freer self-development, after freer self-formation, and freer determining of one's own destiny. In fact, the more or less conscious aim of those who make this effort to find out the unity of the individual and the manifold, the inner coherence of the separate, the accord of the opposite, the abiding with the changing, the true being behind the phenomenal, and the spirit in the form.

Therefore, the more or less clear aim of the individual is to attain clearness about himself and about life in its unity, its foundation, as well as in its thousand ramifications and in its relations to completeness and unity of life, to comprehension and right use of life, according to recognition and insight, as well as to representation and accomplishment; and all this by voluntary choice, by spontaneous and personal activity, and in accord with all.

This portrays the present degree of development of mankind in character. Therefore, if we would not annihilate our children spiritually and bodily, if we would not cripple their present childish life, the youthful life next

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to be attained by them, their future life as citizens, their future domestic life, and their whole life as members of humanity, we must in the education and training of our children be faithful to the requirements of their individual nature, as well as in accord and coherence with the present stage of human development, which is conditioned by and proceeds from the development of the whole world, the collective all-life.

That this highest aim of life may be attained, the present time makes upon education and the educator, parents and nurses, the following wholly indispensable requirement—to comprehend the earliest activity, the first action of the child, the impulse to formation and to spontaneous and personal activity (the first manifestations of which appear at an early age), to encourage the earliest employment of children at home, the impulse to self-culture and self-instruction through self-shaping, self-observation, and self-testing.

Every one who observes with any attention even the first stage of child-life is met therein (frequently as well as definitely) by the requirement of fostering the child's impulse to activity, but he is also met by the perception of how little is done to satisfy the requirement generally, but especially how little is done to satisfy it in a judicious way—that is, in accord with the nature of man.

Very many loyal parents and members of the family, very many anxious fathers and grandfathers, loving mothers and grandmothers, cousins and uncles, fostering elder brothers and sisters, and sympathizing family friends and friends of the children, are indeed inclined carefully and suitably to nourish and foster the impulse of childhood and youth to acquire information spontaneously by self-activity, but, on the one hand, only too often the requisite,

wholly suitable means, and, indeed, the needed capacity and dexterity, knowledge, and training are lacking; but on the other hand, also, the child's employments as well as the means and objects of such employment (the plays and the playthings) are too little—indeed, not at all—recognized in their true, deep significance, are too little comprehended in their general human interest and spirit, which, just because they are general and human, continue to cultivate the man already grown up and rich in knowledge, and are too little presented in their connection with life in general. The consequence of this is, that these means of play offer too little—indeed, nothing at all—to the adult for the nourishment and continued development of his or her own life; hence, aside from the duty of older people to children, it seems to the adult a waste of time to employ himself or herself with fostering the child's impulse to activity by means of and in its plays.

Now the aim of this institution is to make the needs and requirements of the child-world—needs and requirements to which we have just referred—correspond to the present stage of development of humanity, and to provide for parents and adults who find themselves in the just-mentioned position in regard to the fostering of the children intrusted to them, appropriate plays and means of employment, and consequently of instruction and cultivation—of education in general—and, above all, means adapted to the mind, spirit, and life of the child; therefore to be able to prove the equally necessary, natural, and human reciprocal call of the families, "Come, let us live with our children," to be as general as it is rich in blessing. Hence the plan of this institution is as follows:

PLAN.

I. To provide plays and means of employment (consequently of culture) which satisfy the needs alike of parents and child, of age and youth, of educator and pupil; which therefore nourish and strengthen, develop and form the life of the children, as well as promote the life of the parents and adults—or at least afford them spiritual and intellectual nourishment while they employ themselves in playing with the children—indeed, we might say even while they, as experienced and intelligent parents, and observant and clear-sighted older people, merely observe the plays and spontaneous employment of these children in a thoughtful manner—that is, with spiritual and intellectual sympathy.

The spirit and character of these means of employment, and so of instruction, are therefore that—

1. They proceed from unity, and develop in all manifoldness from unity in accordance with the laws of life. They begin with the simplest, and, at each particular stage, again begin with that which is relatively the simplest; but afterward advance in reciprocally beneficial relation to one another, and according to the necessary laws contained in the nature of the things themselves, from the simplest to the most complex, from that which is as yet undeveloped to that which is fully grown, and so on in accord with natural and spiritual development —in general, with the development of life.

2. The aim of each of the means of employment, and likewise of education, is purely human instruction and cultivation—that is, such as is in itself single as well as unifying—so that through the right, judicious, and spirited use of each (even of the smallest) of these means the human

being both in childhood and in maturity will be advanced, educated, and formed as an individual, and also comprehended and developed as a member of humanity—therefore as a member of his family, of his nation, and of humanity, and also as a member of Nature and of the universe—of the one-life and of the all-life.

3. The totality of the plays and means of employment, which are at the same time means of formation of character and of education, as it proceeds from a single, fundamental principle of culture observable in Nature, authenticated by history, and proving itself to be purely human, forms a stable, coherent whole, all the parts of which reciprocally explain and mutually benefit one another. This whole, therefore, resembles a tree with its many branches.

4. Each individual thing which is attained, however small and simple, or however large and complex it may be, is therefore always a self-contained whole, and so resembles a bud, or a kernel of corn, from which manifold new developments can be called forth, which again converge into a higher unity. Wherefore he who judiciously, energetically, and carefully uses for his little charge what is attained, is himself manifoldly developed as well as harmoniously cultivated.

5. These means of employment will, in the course of their presentation, embrace the whole province of general and fundamental instruction of the faculties of perception. They also will embrace the groundwork of all future extended instruction as a whole, and are founded on the nature of man as an existent, living, and perceptive being. But, as the child at first feels and finds himself in space, and finds others occupying the space around him, these means of employment proceed from space, from the observation of space and from the knowledge which comes from that

observation, going on by means of the development and training of the limbs and senses of the human being, and by means of language to comprehend Nature in its most essential directions; so that finally man, who at first could find himself only in space and by means of space, may now learn to find himself as an existent, living, feeling and thinking, understanding and intelligent, perceptive and rational being, to retain the perception of himself as such a being, and, as such, to strive to live.

6. It is quite essential to the spirit and character of these means of fostering independent action in the child that they should lead to the thoughtful observation of Nature and of life in all its parts and phenomena; but it is also essential that they should lead to the anticipation and recognition, and finally to the comprehension of the inner coherence of material things, and of the phenomena of life, and also of the oneness of the material and spiritual worlds, and the increasing similarity of their laws.

7. Thinking and discriminating parents will therefore find these plays and this playing of use and benefit in their business or calling, whether it be an inner one devoted to knowledge or an outward one devoted to work, the results of which can be seen, as even the occupying of one's self therewith in the circle of the children is invigorating and beneficial, elevating and purifying, in its retroactive effect on the life of the adult.

8. Each play, each means of employment, and each means of self-teaching will be accompanied by sufficing instructions which embrace the subject on all sides. These instructions will contain—

a. Description of the nature of play and its higher references to man and to life.

b. Statements of the relation of each individual play

and means of employment to the totality, so that with each is specified what, in general, precedes it, what accompanies it, and what follows it; therefore, on what it is founded, and of what it is itself the foundation.

c. A direction sufficient to enable parents and nurses and teachers to use the play, the thing being vivified by the word, the word illustrated by drawings, and these again explained by the word and the thing itself.

d. These instructions will especially render prominent the laws of mental growth proceeding from and leading to the use of play and to its different representations; and

e. Will especially state the firmly, beautifully, and clearly formed truths of Nature and life obviously contained therein, for the purpose of self-discovery, self-observation, and further self-development, in order to unite man more and more in and with himself, as well as with Nature and life, with the unity and fount of life.

II. In the gradual accomplishment of the whole course, such means of self-cultivation and self-instruction are to be provided as satisfy the needs and requirements of the present stage of human development, and also suffice for adults who wish to continue their own cultivation in accordance therewith. Here will be presented, in conformity with each line of culture and instruction, comprehensive summaries of all parts which belong together, and of the relatively higher unities and the highest unity of these parts. The purpose of these summaries is that the human being—as all unity is, properly speaking, invisible, and only perceptible in the innermost—may be led from the visible and external to the invisible and internal, from the appearance to the true being, and, thus led into himself, may also be led to God; thus man may be clearly shown to man in his nature, in his unfolding, and in his re-

lation to totality and to unity—to Nature and to God—and so may come to man, in all the relations of life, unity and clearness, consciousness and penetration in cultivation, as well as in life and in insight, and therefore joyousness, peace, and freedom.

Since we are now deeply convinced that man, even though only unconsciously faithful to his nature and to the higher and highest demands of humanity of which he is a member, seeks to learn to comprehend and present the outer as well as the inner coherence of life in the higher and highest living unity—in spite of the actual and undeniably apparent disjointedness in life, and the generally prevailing seeking merely for that which is directly and immediately useful in the striving for information—we hope by means of this institution to answer to a need in accordance with the spirit of the age, and to provide such an education of childhood as will correspond to the deepest and most secret (even unknown to themselves) wishes and yearnings of parents and adults, as fosterers of children.

The course of plays and means of employment is to begin with that which is simplest and near; for only that which proceeds from the simplest, smallest, and near can develop from and explain by itself the manifold, great, and distant—can show the spirit of unity; and it is only the single spirit which creates the single life.

And thus we show here, for the fostering of the impulse to activity and of the creative nature of the child, first of all, the details of a whole series of boxes, for the play and for the occupation of children in methodical and coherent sequences, stages, and gifts, accompanied by illustrative drawings and text.

III.

CHILD-LIFE. THE FIRST ACTION OF THE CHILD.

As the newborn child, like a ripe kernel of seed corn dropped from the mother plant, has life in itself, and, also like the kernel, develops life from itself in progressive but increasingly spiritual coherence with the common life-whole by its own spontaneous action, so activity and action are also the first phenomena of awakening child-life. This activity and this action are, indeed, the actual expression of the internal and innermost through and by the outward, therefore inward activity devoted to observing and working with the external, to overcoming outward hindrances merely as such, and to penetrating the external. Hence early in the life of the child appears an activity in harmony with feeling and perception, indicating a slumbering apprehension and comprehension of itself by the child as well as an already germinating individual capacity.

The nature of man as a being destined to become, and in future to be, conscious of personality, although at first apparent only in slight outlines, yet already stamped with sufficient distinctness to be observed and comprehended—lies in the quite peculiar character of childish activity even when the so-called three months' slumber has just ended; in the totality of the first childish action (especially after this time), a totality which can not be

more fittingly designated than by the expression "to busy one's self"; in the impulse of the child to employ itself, an impulse awakening at the same time with the inner life of the child—that is, in the impulse (in accord with feeling and perception) to be active for the increasing development of its own life; and, as we remarked in the beginning, man, even from babyhood, in his triune relation to Nature, to humanity, and to God, finds his needs completely satisfied by the correct comprehension and by the right fostering of his impulse to busy himself, by the care and oversight of childish occupations.

We are repeatedly impressed with the conviction that everything which is to be done for the true human development of the child, and all efforts which are to be made for such an education as will satisfy the needs of all sides of its being, must be connected with, and proceed from, the fostering of the impulse to employment, and the oversight of the first employment of the child. For the impulse to employment corresponds to the triune activity of man in doing, experiencing, and thinking. This impulse corresponds fully to his nature, which is to have power to perceive, to comprehend, to obtain self-knowledge, to become more and more conscious of his own personality, and to become spontaneous. Therefore the whole human being, all humanity in the child, and life itself, is comprehended by means of the impulse to employment.

Notwithstanding the existence of the impulse to employment which manifests itself early in the life of the human being (though but the slightest traces of it are at first perceptible), it has been commonly stated, but from a quite incorrect point of view, that the child is so helpless when born, and develops to self-dependence so slowly, as to require the mother's fostering and help for a long

time; it has even been said that man is in this respect behind and below the animals. Only, as we shall yet more often see in the future, just exactly *that* with which human nature is charged as a necessary consequence of the existence of human beings upon earth, or which is at least alleged as a speaking evidence of the great imperfection of man, constitutes his evident superiority over the other creatures on earth, is a sign of his dignity, and an assertion that man is created in the image of God, so that he may recognize and demonstrate his likeness to God—that is, that He has appeared upon earth, and under earthly limitations for that purpose. For we recognize through this helplessness that man is destined to free, self-active progress, and is called to higher and higher stages of consciousness of self.

The animal, whose life-impulses, powers, and qualities, whose instincts, as they are called, are at birth so definite and strong that it, on the contrary, does not fail, and indeed in a free natural condition can not fail, to overcome by those instincts every obstacle in each department of its life, the animal, just on account of its strong instincts, can not arrive at the knowledge of its powers, its qualities, its nature, its unity, and therefore can not arrive at a recognition of its manifoldness, nor, above all, at the anticipation and recognition of unity as such; still less can it give to itself an account thereof, for it lacks all points of comparison. It lacks the points of comparison which (as is the case with man) proceed from the fact that even the weakest manifestations of power meet in their workings with obstructions which even increase as the power itself increases, and will thus with difficulty be overcome, or prevailed over and annihilated.

It is, as already stated, quite different with the life of

man, in which at first scarce anything can be easily accomplished without extraneous help, and consequently nothing without hindrance, but especially nothing through the superiority of power from within (such, for example, as the just-hatched duckling shows on the water); thus everything external is to be overcome, even though there be a preponderance of helplessness, through the inner enhancing and outward strengthening and increasing of power by the free activity of the will. This inner self-enhancing of power, proceeding from spontaneity of the will and outward strengthening and increasing of this power, effected by this inner self-enhancing, constitute the superiority of man over the animal, and this so much the more as man is born in the most extreme condition of helplessness.

The helplessness of the newborn human being in respect to everything external is the opposite of his future ability for self-helpfulness (an ability which is in unison with the unity and the wholeness of life) through the enhancement of his will power and consequently his power of action. As now outward helplessness is the opposite of possible enhancement of inward power, so the latter is to be aroused and become recognized and strengthened by the former. As, in general, everything is and will be best recognized by means of that which is its opposite, therefore helplessness is to be overcome by the enhancement of power; for it is just the conquering, or rather the prevailing over and so annihilating the outward hindrance of life by one's own will power and one's own enhanced power of action, which preserves to man peace, joy, and freedom in his own consciousness, and thus elevates him to that likeness to God for which he is destined. Helplessness and personal will (one's own will), therefore, soon

become the two hinges, the opposite turning points (poles) of the child's life, of which the middle point and point of union, and thus the balance point, is independent activity and free activity, self-occupation and self-employment. Herein lies for the educator and fosterer of the human being the key to the inner and outer life of man in childhood and youth, and to the phenomena of this inner and outer life, often as difficult to explain as to treat and to adjust. By means of this key there is opened to the educator an unobstructed view of the lights and shadows of child-life and of its phenomena, which so often seem to contradict one another. From the impulse to activity and from spontaneous employment of one's self, or rather from the three (helplessness, one's own will, and employment of one's self), soon proceed habitude and custom (often indolence and a tendency to seek one's own ease). This fact is as remarkable and worthy of notice as it is easily recognizable, as each phenomenon—which is especially to be considered in the life of children and in the correct estimation of that life—calls forth its opposite. One willingly makes one's self at home where one can act freely; and, on the other hand, one can act freely where one has made one's self at home.

It is therefore just as important for the child that those who have it in charge should notice its customs, its habits, and to what it accustoms itself, especially in respect to cause and effect, as that they should notice and foster its impulse to activity. Indeed, one can see clearly that just this trait of the child of accustoming and inuring itself to something, and of growing together with its surroundings and becoming one with them, proves the early existence of the impulse to activity and employment even when the child outwardly appears inactive

(passive); since the child accommodates itself to outward surroundings, relations, and requirements, in order thus to obtain more space for the play of its inner activity.

As now habit in the child proceeds from spontaneous and independent activity, so also imitation springs from it; and it is no less important for the fostering of childhood and child-life and for observing it to keep this origin of imitation in view than to keep in view the phenomena of habitude, custom, and independent activity. For we see the whole inner spiritual life of the child manifest the threefold phenomenon, spontaneous activity, habit, and imitation, as a triune phenomenon. These three phases are intimately united early in the life of the child, and give us the most important discoveries concerning child-life in respect to foundation and result, and the surest indices for the early correct treatment of the child. None of these phenomena should therefore be excluded from a comprehensive study of children, such as would satisfy the nature of the human being, for all three are alike deeply grounded in human nature in respect to their source.* The three activities taken together also disclose the following aims, which wholly correspond to the nature of the child as a human being: These aims are, to keep itself such as it feels and finds itself—a being which is independent and yet supported by the whole; to strengthen, exercise, and develop its limbs and senses, and to make them free, thus within itself and by its own efforts to attain more and more independence and personality, and to

* We shall later return to this subject on account of its importance, and will then treat it more fully and in more extended connections; but this limited intimation must here suffice for the general foundation of what follows.

reveal itself in its personality; finally, to obtain knowledge of the independence and personality—that is, of the independent existence—of that which surrounds it, and to convince itself of that existence.

This joint aim of life, the joint activity proceeding from it and the unity of life at the foundation of both, are expressed by the child's first quiet fixing of its eyes. Hence the child's first clear gaze so delights and uplifts those who witness it, for the child thereby proclaims self-dependence and personality in itself and his ability to maintain these qualities; it also acknowledges the self-dependence and personality of those around it and anticipates the future (though as yet deeply slumbering) unity of life; it therefore announces the elevation of man above unconscious nature, and fully expresses his dignity, his humanity.

Therefore, the first voluntary employments of the child, if its bodily needs are satisfied and it feels well and strong, are observation of its surroundings, spontaneous reception of the outer world, and play, which is independent outward expression of inward action and life. This dual expression, taking in and carrying out in life, is necessarily grounded in the nature of the child as well as of the human being in general, since its first earthly destiny is to attain by critical reception of the outer world into itself, by manifold inward impressions and through outward realization of its inner world, and by critical comparison of both, to the recognition of their unity, to the recognition of life as such, and to faithful living in accordance with the requirements of life.

Since we now see man at an early age comprehend his destiny by means of these three activities, so the collective phenomena of his whole future life find their solution

in these activities, which form, as it were, the triune point of reference and vital point thereof.

That he may fulfill and attain his destiny, man is endowed on the one hand with senses, the organs by which he can make the external internal; on the other hand with bodily strength and limbs, by which he can represent his inner nature outwardly, therefore always by material means; finally, that he may comprehend spiritual unity, the nature of man appears as an anticipating and individual soul, because this nature is in itself a perceptive and uniting spirit.

It is therefore evident how important the training of body and senses is for man even in the early stages of his existence; and, from the more spiritual, comparing, and uniting point of view, it is also evident how important the *kind* of observation of the outer world and its reception into the inner nature of man, and also the *kind* of the voluntary, playful occupations of the child, are for the method of experience as to its conclusions and reasons, for the spirit of the knowledge and insight which it draws therefrom, and so for the expression of its nature, which makes itself known thereby.

For, as the life of man in all the necessary variety of its phenomena is in itself a complete unity, one can recognize and consider even in the first baby life, though only in their slightest traces and most delicate germs, all the spiritual activities which in later life become predominant.

Beloved parents and nurses, do not say, How could the last-named spiritual tendencies be contained in the life of the little child, which appears as yet so unconscious and helpless? If they were not contained in the little child they could not be developed at all from it; but on the fact that they are contained therein is based the love for children of the greatest friend of children, his judg-

ment concerning them, his placing them on the same plane with himself, and his demands for them. Were these directions and references not contained in the child's nature, the quickly discerning sense of the mother would not treat the child from the first moment of its existence as an understanding, perceptive, and capable being, and so these directions and references could never become the fruit of its life; for where there is not the germ of something, that something can never be called forth and appear.

The outermost point and innermost ground of all phenomena of the earliest life and activity of the child is this: the child must bring into exercise the dim anticipation of conscious life in itself as well as of life around it; and consequently must exercise power, test and thus compare power, exercise independence, and test and thus compare the degree of independence.

Therefore, as soon as the life of the child, its power of spontaneous and voluntary action and its use of limbs and senses are aroused; when it can freely move its little arms and hands, when it can perceive and distinguish tones, and can turn its attention and its gaze in the direction from which these tones come; let us give to the child for its spontaneous and voluntary action an object which expresses stability and yet movability, which in this stability and movability can be grasped and handled by the child; in which, as in its own mind, the unity of all manifoldness is contained; which it perceives in its new existence, in which, therefore, though as yet quite unconsciously, it can see its own self-dependent, stable, and yet movable life, as it were, in a mirror, as well as test and exercise such life by such an object. And this plaything is the *sphere*, or rather the *ball*.

IV.

THE BALL; THE FIRST PLAYTHING OF CHILDHOOD.

(See Plate 1.)

EVEN the word ball, in our significant language, is full of expression and meaning, pointing out that the ball is, as it were, an image of the all (*der B-all ist ein Bild des All*); but the ball itself has such an extraordinary charm, such a constant attraction for early childhood, as well as for later youth, that it is beyond comparison the first as well as the most important plaything of childhood especially. The child loyal to its human nature—at whatever incomplete and dim stage of observation it may be—perceives in the ball the general expression of each object as well as of itself (the child) as a self-dependent whole and unity. It is above all important for the child, as a human being destined to become and in the future to *be* conscious, to perceive that which is inclosed in itself, indeed complete (*vollendeten*), and so, as it were, the counterpart of himself and his opposite; for man seeks even as a child to develop himself as well as everything in Nature by means of that which is its opposite yet resembles it; and so the child likes to employ himself with the ball, even early in life, in order to cultivate and fashion himself, though unconsciously, through and by it, as that which is his opposite and yet resembles him. Indeed, the ball in the totality of its properties, as will be clearly

shown in the course of our considerations, is in manifold respects as instructive a type for the child, as the All (the universe), with its phenomena, is for the adult.

There is yet another thing which gives to the ball not only a great charm for the children but likewise deep significance as a plaything, and so as a means of education; this is, that the child, feeling himself a whole, early seeks and must seek in conformity with his human nature and his destiny, even at the stage of unconsciousness, always to contemplate, to grasp, and to possess a whole, but never merely a part as such. He seeks to contemplate, to grasp, and to possess a whole in all things, and in each thing, or at least, by means of and with them. This can be abundantly proved in the history of the development of the individual human being as well as of whole nations, and of all humanity. Many phenomena in child-life, on the bright side of life as well as on the dark, can also be explained thereby. This whole for which the child seeks is also supplied to him by the ball.

Only we further notice in the life of the child how he—like the man in the fairy story—would like to *perceive* all *in* all, and also to make all from each. The ball is well adapted to fulfill this desire also of the child, being (as a whole inclosed in itself) the image of all in general, and also the particular image of individual things; as, for example, the apple, as well as all things which are spherical in form, and from which such manifoldness again develops, such as seed grains and the like. The ball—or, what is the same, the sphere—is actually the foundation, the germ, as it were, of all other forms which can therefore logically be developed from it in conformity with fixed simple laws; this fact will later be proved in the course of presenting the plays and the means of employment for

children. Indeed, the sphere takes up immediately into itself all surrounding objects, since they are mirrored in it, as is justly said. Thus all which the child needs in the expressions of his life and activity, in the earliest beginning as well as in the later course of his development, are afforded by the ball; for, as it is a whole in itself, it is, as it were, the representative, the general expression of each whole. The child can see each whole and himself in it, as he makes each whole or each object from it, can repeatedly impress upon it his own image and thus stand face to face with himself.

In fostering the development of the child special attention must be given to these expressions of his life and activity, as these expressions are the foundation and means of the recognition of individual oneness, of unity as such, and of the accord of all things to which man is destined. Attention should also be given to that which clearly follows from the preceding, and which on account of its great importance must be brought forward here at the beginning of a play—namely, that the spirit in which a play is conceived and originated, as well as the spirit in which the plaything is treated and the play played, give to the play its significance and its worth, its efficient value to humanity. So also if the spirit by which Nature is created is comprehended by man, and if Nature is observed and treated in accordance with that comprehension, this spirit gives to Nature the significance which it has for man—a significance as true as it is deep and full of life, producing life as well as fostering and unfolding life.

But now how is the ball to be considered and used, especially for the first strengthening of the child as a whole, for the first exercise of his bodily powers, the development of the activity of his limbs and senses, as well as for the

arousing and nourishing of his attention and of his free independent action?

This is wholly in accordance with the needs of the child and the nature of the ball.

We see how the little child likes so much to seize and grasp everything, even its own thumb or its other hand or fist if it has nothing else. We also see—which is certainly worthy of earnest consideration—how each hand by itself is well adapted to inclose a ball, as are also both hands together.

Therefore a ball is early given into the child's little hand, though at first only for grasping, for him to lay his little fingers round like rings, in order to comprehend its roundness and thus come to possess and hold it fast.

Even this clasping will soon strengthen the muscles of the child's fingers, hand, and arm, and also develop hand and fingers so as to fit them first of all for voluntary handling of the ball, and later for the right handling of other things. Every one knows how much in the life of man, and even in the life of the child, depends on the proper grasping and the right handling of each thing in the actual as well as in the figurative sense. It is therefore inexpressibly important for the whole future life of the child that he should early learn to actually handle even one extraneous object on all sides.

This now requires that, as the child's use of limbs and senses increases, the ball may show itself to the child more as a thing separate from him; for at first the ball seems to be, as it were, one with the hand of the child himself, and seems to grow together with it like his fist; and this is well, as thus all future recognition of the child's surroundings and of the outer world come to the child by means of the ball.

As soon as the child is sufficiently developed to perceive the ball as a thing separate from himself, it will be easy for you, dear mother, and you, dear nurse, having previously fastened a string to the ball which you give into the child's little hand, to draw the ball gently by the string as if you wished to lift it out of the child's little hand. The child will hold the ball fast, the arm will rise as you lift the ball, and as you loosen the string the hand and arm will sink back from their own weight and through holding the ball fast; the feeling of the utterance of force, as well as the alternation of the movement, will soon delight the child; and the use of the arm in this activity gives dexterity to the arm and strengthens the arm and hand.

Now, dear mother, here is the beginning of your play and playing with your dear child through the mediation of the ball. From this, however, soon springs a quite new play, and thus also something new to the child, when, through a suitable drawing and lifting by the string, the ball escapes from the child's hand, and then quietly moves freely before him as an individual object. Through this play is developed in the child the new feeling, the new perception of the object as a something now clasped, grasped, and handled, and now a freely active, opposite something.

One may say with deep conviction that even this simple activity is inexpressibly important for the child, for which reason it is to be repeated as a play with the child as often as possible. What the little one has up to this time directly felt so often by the touch of the mother's breast—union and separation—it now perceives outwardly in an object which can be grasped and clasped, and which has actually been grasped and clasped. Thus the repeti-

tion of this play confirms, strengthens, and clears up in the mind of the child a feeling and perception deeply grounded in and important to the whole life of man—the feeling and perception of oneness and individuality, and of disjunction and separateness; also of present and past possession.

It is exceedingly important for the child which is to be developed, as well as for the adults who are to develop him (therefore, first of all, for the father and mother), that they (the adults) should not only perceive but should also suitably foster the awakening individual power and individual activity, and the awakening spirit of their child in the traces and slightest expressions found in the almost imperceptible beginning, so that the development of these qualities and this spirit may not be carried on by accidental, arbitrary, and disconnected exercises. It is also important to observe the progressive development of the strength as well as of the activity by means of a measuring object, for which also the play with the ball is in manifold ways the most suitable means for parents and child.

The idea of return or recurrence soon develops to the child's perception from the presence and absence; that of reunion, from the singleness and separateness; that of future repossession, from present and past possession; and so the ideas of being, having, and becoming are most important to the whole life of man in their results, and are therefore the dim perceptions which first dawn on the child.

From these perceptions there at once develop in the child's mind the three great perceptions of object, space, and time, which were at first one collective perception. From the perceptions of being, having, and becoming in respect to space and object, and in connection with them,

there soon develop also the new perceptions of present, past, and future in respect to time. Indeed, these ninefold perceptions which open to the child the portals of a new objective life, unfold themselves most clearly to the child by means of his constant play with the one single ball.

As we now find that all the development of the child has its foundation in almost imperceptible attainments and perceptions, and as we see that its first evanescent perceptions (almost imperceptible in the beginning) are fixed, increased, and clarified by innumerable repetitions—that is, by change—so we also remark that when two different and separate perceptions have been once received by the child, the third and the following perceptions necessarily proceed from them.

It is highly important for the careful and faithful fostering of the child that the fosterer should devote her whole attention to this truth early in the life of the child. It is also important early to observe, to retain, and therefore to connect with the objective, the linking together of the apparent and of the existent life, though this linking together is at first but dimly perceptible. For the future sure attainment of the earthly destiny of man not only depends on the comprehension of the nature of being, having, and becoming, of object, space, and time, as well as on the correct comprehension and consideration of present, past, and future, but man himself will, even in early childhood, in his triune nature and in conformity with the qualities combined in him in a manner corresponding to his nature, claim the attainment of this destiny. The more clearly you perceive this, parents and fosterers of childhood, and the more definitely you employ it in your fostering, the richer in results will be your education of children.

True, the natural and unspoiled feeling of the mother often hits upon the right thing to do; but this right thing is done by her too unconsciously and too unconnectedly, it is not repeated continuously enough; still less is it constantly and progressively developed, and so it is not logically enough built up. The mothers themselves, and yet more the nurses who undertake the mothers' business at a later time, only too easily abandon the path correctly pointed out by the pure motherly feeling, as could be easily demonstrated in many places; but we wish and endeavor to have that which the natural motherly feeling correctly though unconsciously suggests clearly recognized and constantly and progressively fostered, and so that life may become by this, for parents and child, a whole, the parts of which constantly, progressively, and reciprocally train one another—a whole which is consciously and progressively formed.

Thus the mother, guided by human feelings, connects the mute action, the becoming and become, with that which is perceptible only to the sight and touch—as, for instance, the action is connected with a definite place and object, and then, almost without exception, is connected with the audible word, the sign vanishing again almost as soon as it arises.

From the connection of opposites and the duality of the silent and the sounding, of the abiding and the vanishing, of the visible and the invisible, of the corporeal and the spiritual object, there goes forth to the child (who also bears this duality within himself in its unity) the object as recognized by the mind, and thus held fast, and the consciousness of the object; in this way consciousness itself develops in the child.

But consciousness itself belongs to the nature of man

and is one with it. To become conscious of itself is the first task in the life of the child, as it is the task of the whole life of man. That this task may be accomplished, the child is even from his first appearance on earth surrounded by a definite place, and by objects: by the air blowing around all living creatures, as well as by the arousing, human, spiritual language of words; and so the animating word, at least the animating song, belong to each voluntary employment, and hence to playing with the child. Genuine, childlike human beings, mothers especially, as we have before seen, know this very well of themselves, therefore they undertake nothing with the child which they do not accompany with words spiritually exhaled and inhaled, even if obliged to confess that there can be no understanding of the spoken words by the child, as the general sense of hearing is not yet developed, still less the special hearing of words. So we find the mother, soon after the child's birth, caressing and talking to the little one; for that which can develop and originate, and is intended to do so, begins and must begin when as yet nothing exists but the conditions; the possibility, and, especially with human fostering, the dim anticipation of it. Thus is it with the attainment of man to consciousness, and the speech required and conditioned by that attainment to consciousness.

But now, how shall this word accompanying the play with the child, the play-speech of the child, be formed?

As childlike, as motherly, as playfully as possible; so motherly, that the mother creates it herself in the instant of using it with the child; that, quite unconsciously to herself, she creates it afresh in her own mind and from life so that it passes away as the word dies away; for this speech is to express the highest personal and most di-

rectly felt motherly life with the child; it is therefore impossible to put it down in black and white and represent it in its individuality, in its life-awakening and life-ravishing fullness, which is caused by momentary emotions of the mind and mind-union, by gaze, movement, and tone, as well as by song, etc.

Yet, in order as much as possible to come to an understanding with the dear fosterers of childhood, a hint at least, may be permitted to us.

Just as soon as the child's first capacity for speech is somewhat developed, we note how it follows out the sound in and by means of the movement which it remarks, and that it tries to imitate that sound with its own organs. "Tic, tac," we hear it say, in imitation of the movement of the pendulum and the striking of the clock. We hear it say, or sing, "Bim, bom," when the sound of the movement is more audible, or is comprehended as a sound. In the words *in* and *out* (*Innen und Aussen*), it is worthy of note that the child uses the vowel scale ē—ah—oo, which symbolizes the movement from within (ē) to the outward (oo).

Thoughtful and observant nurses can therefore observe many and beautiful things in all the first expressions of the workings of the child's inner life, especially when he begins actually to speak. These many and beautiful things which can be observed are an essential guidance in fostering the development of the child. So we must perceive that the child, in the beginning of its use of speech, comprehends, designates, and retains through the words "tic, tac" rather the physical part of the movement; but by "bim, bom" he comprehends the movement more from the feeling, if one might so say, in the mind. And (if I may be permitted to express myself

thus) through the "there, here," which comes later, the child follows the movement more as a thing of comparison, of recognition, and, in his dawning thought, more intellectually.

A further treatment of this subject must come later; now, we can only remark that it is highly important for the nurse to observe even the first and slightest traces of the articulate connection of the corporeal, intellectual, and spiritual nature of the child, and to observe it in its development from existence to sensation and thought, so that none of these directions of the child's nature should be arrested, or cultivated, in the development of the child at the expense of the others; but neither should any be repressed and neglected for the sake of the others. It appears important to us here, and we believe that all who quietly consider the first development of the child have already remarked, or will yet remark, that children, even from the first stage of development at the point to which they have arrived, are apt to indicate the swinging movement, "bim, bom," in a singing tone which approaches to song, and serves as such the emotional nature and its cultivation. They thus early and definitely point out that the center, the real foundation, the starting point of human development, and thus of the child's development, is the heart and emotions; but the training to action and to thought, the corporeal and spiritual, goes on constantly and inseparably by the side of it; and thought must form itself into action, and action resolve and clear itself in thought; but both have their roots in the emotional nature.

After these remarks, which are necessary for the knowledge, fostering, and protection of the primitive course of development, and of the laws of development

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of the human being, let us return to our childish play, but now with a presentiment of its deep significance.

By a slow and constant pull, the ball, hanging to a string, escapes from the child's hand, and "Bim, bom; bim, bom; tic, tac; tic, tac; here, there; here, there" sounds immediately from the mother's mouth, and indicates the movement of the ball.

This quite simple play admits of many changes by connecting it with different tones and words.

"See, child, see the ball—there, here; there, here." (Compare Nos. 1 and 2, Plate I.)

The ball resting, "Here hangs the ball."

Slowly raising and lowering the ball by the string, "Up, down." (See Nos. 5 and 6.)

Letting it swing over an object (for example, the other hand placed crosswise): "There, here; there, here; over there, over here." (See Nos. 3 and 4.) Or, considerably lengthening the string, that the ball may swing slowly now toward the child, now away from him, "Near, far; near, far"; or, "Now comes the ball; off goes the ball," or "The ball comes; the ball goes away"; or as a general indication, "Here it comes, there it goes."

Swinging the ball slowly in a circle: "Around, around; round to the right, round to the right; round to the left, round to the left." (Compare Nos. 13, 14, 15.)

Or, playing with the ball on a firm surface on the table before the child, "Tap, tap, tap," letting the ball fall on different parts of the surface, especially in a vertical direction. (See No. 7.)

"Jump, ball, jump!" "See, now the ball jumps! Jump! jump! jump!" letting the ball, held by the string, fall quickly and rebound by its own elasticity. (See No. 9.)

Or, helping it by a quick, short drawing of the string, "The ball jumps high"; "The ball can jump no more; it is tired; it lies down to sleep."

Quickly lifting the ball from the surface of the table on something, for example, the ball's box, "Hop up high"; or, raising it quickly over the box, "Hop over." (See Nos. 8 and 10.)

Twirling the ball on a surface in a horizontal position by the string, and then around a center, and imitating with the voice the more outward movement "r r r r" or merely "Around, around." (See No. 20.)

And now raising the ball quickly by the string in a vertical direction into the air, and now hanging it, letting it twirl quietly and quickly backward, and now imitating more its inner movement by "l l l l" or "Turn thee, turn thee; swiftly, swiftly," or, pointing out the increasing speed of the movement, "Faster and faster." (See No. 21.)

The rolling on the surface can now be repeated, "Now to the right, now to the left"; and so also can the turning of the ball hanging by the string be changed, "Now to the left, now to the right."

Then drawing the ball on a surface, "Pull, pull, pull." (See No. 22.) The string may at this point be laid in the child's hand, and string and hand grasped by the mother's hand and the ball drawn off the support: "Ah, there falls the ball!" This, which appears to the child an effect of his own action, delights him exceedingly.

Now the swinging movement may be again made with the ball in the air, either out from the middle, "Always wider," or from the outside toward the center "Always narrower." (See Nos. 16 and 17.)

As the child before perceived the circling movement,

so it sees here the spiral widening and narrowing. So the movement of the ball can also be made in an oval line, "Lengthen out," or "Widen out."

In the same way, winding the ball on a string up and down round a stick in the form of a screw, "Always higher, always lower." (See Nos. 18 and 19.)

Or, merely drawing the ball on a string slowly up and letting it down, "High, low; high, low."

Now, the ball free from the string is allowed to roll on the surface. "Roll, roll, roll, roll; there the ball runs!" (See Nos. 11 and 12.)

Or the ball can be made to recoil from a surface—for example, the ball-box or a book: "Come, ball, come again to baby"; "Here comes the ball"; "Catch the ball"; "The ball has fallen"; "Go for the ball"; "Look for the ball." The mother may lift the child to the place where the ball lies, in order that the little one may itself pick it up. If the child has attained to any degree of intellectual and physical development and strength, he must be allowed to pick up the ball himself when he throws it to the ground; and if the child is as yet too small and helpless to move himself for that purpose, he must be lifted to the place where the ball lies, especially if he himself has thrown the ball away; so that he may early experience the consequences and requirements of his own action, and discover that he must himself fulfill the requirements and bear the consequences. Effort should be early made not only to have the child make many and definite discoveries, but to have it retain them, as well in respect to their connections with each other as in respect to their results.

"Where is the ball?" "There is the ball again." "Ball, stay now with baby."

Or, closing the hand over the ball, "Where is the ball?" Opening the hand again, "There is the ball." (See Nos. 25 and 26.)

A beautiful exercise, which is particularly pleasing to the child, is this: to make the ball turn constantly around its own center in the hollowed hand by a constant alteration of its center of gravity, or rather its point of support. This play can be well performed by moving the ball in a saucer in the same manner, by which the ball can be made to run around almost on the rim without falling. This representation can be accompanied by—"Dance prettily," or "See, the ball dances!" etc.

Or, raising the ball again by the string behind the other hand, placed crosswise, "Off!" etc. "Where!" etc. Bringing it again before the hand, "There!" etc. (See Nos. 25 and 26.)

Each of these exercises can now be repeated by itself as often as it gives the child pleasure. Through this repetition these exercises become just as important for the extension of the horizon of experience as for the greater clearness, definiteness, and distinctness of the child's experiences.

Thoughtful and attentive mothers and nurses can, however, perceive that all this proceeds from the play and the exercises themselves.

Then, lowering the ball into some inclosed space—for example, into the ball box—"Deep in!"

Shutting the ball up in the box again: "The ball is gone!" "It wants to sleep!" "My child is tired; yes, it is tired; it wants to sleep too!"

These and many other observation exercises offer in their connections innumerable changes for the employ-

ment of the child and for the awakening and nourishing of his intellectual as well as of his bodily activity; especially when the limbs of the child are so strengthened and developed in power that the ball can be given up to him, at least partly, and he can, by his capacity for speech, which is equally developing, already enter into a kind of conversation with his nurse; and yet we have here in the employment with the ball a whole side of childish employment and play to consider, namely, *the fact that the child likes so much to see all in each object, and to make all from each.* Many kinds of objects, inanimate and animate, can not fail to appear in the neighborhood of the child, in his surroundings; to the latter especially his attention is called involuntarily by their coming and going, or, intentionally, by his nurse. Life generally attracts life, as it awakens life. The child sees the coming of the dog and cat; in one case of the poodle or Spitz, in the other of the cat or kitten. The child notices the bird, the birdie in the cage, the sparrow at the window; the dove, the cock, and hen, the hen and chicken in the yard; he sees the carriage, and the horse, etc.

In conformity with this quality and requirement of the child, the swinging ball can now become a birdie: "See how the birdie flies, now here, now there!"

Now the springing ball can become a kitten: "There springs the kitty on the bench."

Now a dog: "Hop goes the dog over the hedge."

Now the ball becomes a chicken: "Tip, tap, tap, the chicken comes running."

Now the cock: "Tap, tap, tap, the cock picks up the corn."

Now a squirrel which climbs up the tree, going round and round it, or in the same manner climbs down.

Now a miner: "He goes deep down into the shaft."

Or the ball without a string: now the sheep which we must watch; now the horse or colt which springs away; now the dog which comes running, "Bow, wow, wow!" But now, again the ball on the string, on the carriage (or, if it is winter, on the sled or sleigh) which is drawn; and a hundred other things.

The thought now impresses itself upon us as an important one, that by one and the same object, and that, moreover, an inanimate object (in this case the ball), are perceived, and as it were made, many kinds of objects, and above all live ones; from which follows another thought that objects are brought before the child by words here (as also indeed in life) which it has not yet even once seen; which are not to be found at all in its neighborhood.

Yet this might appear inadmissible to many a one who has not yet deeply and universally enough entered into the course of development of the child's life and its conditions, although we have already pointed out its existence in the nature and life of the child. We will therefore briefly justify this procedure, without, however, penetrating deeply into human nature, in which it could be very easily demonstrated as necessary and as required; but this is not the place for it. At some time the anticipation and thus the inner recognition of the special and the general, will be unfolded to the child. But this takes place when, as already remarked, the opposites, having yet some similarity, are compared with one another. Then also the fewer special similarities and qualities that the means of perception or the object used to play with has with the presented object (which, of course, must be connected by preceding connecting links), the more skilled the child be-

comes thereby; he now considers the actual object in order to obtain a clear impression of it and of its special qualities, so as to rise from the perception of the object to that of its kind, and from the perception of the kind to that of its species, etc.

The second remark is, that objects are here brought before the child which indeed the playing adult has seen, but which as yet the playing child has not seen at all. Though this is not to be scrupulously avoided, as little is it to be thoughtlessly carried too far; kept within right limits it justifies itself to any simple and straightforward mind. The life and the course of development of the human being and the laws of this development make this repeat itself with the most developed man, for, as man is a being destined to attain increasing consciousness, so he is also to become and be a reasoning and judging being. Besides, man has a peculiar presaging power of imagination, as indeed also—what must never be forgotten, but always kept in view as important and guiding—the new-born child is not merely to become a man, *but the man already appears and indeed is in the child with all his talents and the unity of his nature.*

Objects not yet seen in life by the child may therefore be introduced to him through word and playthings that represent these objects, but with the following restriction: this introduction (as, for example, in the preceding pages, of the squirrel) ought not to take place before the child—who is through frequent repetition quite familiar with the object, near, already often seen, and always possible to be seen again (for example, the kitten) —in the qualities of the personifying object (here of the ball), has recognized the qualities of the personified object (here of the kitten), and likewise has seen in and

through the first (the ball) the second (the kitten); has learned to represent it, for example, by the jumping. Now the child has also noticed the climbing of the cat, and when it is said, as above, "The squirrel climbs," etc., the child quickly comes to the conclusion that the squirrel is a living thing that climbs. This is enough to excite its attention, so that when he some day sees a squirrel, and the squirrel is named to him as such, he fixes his eyes upon it sharply, and perhaps, indeed, even without hearing its name, recognizes it as such from this quality and other connections. This is a sufficient hint for the justification of this childlike, motherly, and (in the nursery) domestic procedure.

We now go back to the contemplation of the ball as the first plaything, and bring into prominence as essential the fact that it (being, as it were, the representative and means of perception of all that is contained in and rests in itself) offers to be perceived, produced, and handled only the fundamental form, as it were the rough sketch of all which can present itself as a whole and can act spontaneously as such; so that several of the phenomena of the ball—such as presence, departure, return, seeking, finding, getting, catching, grasping, holding, rolling, sliding, turning, etc.—can be represented by each of the said objects as well as by the ball, which is, just on that account, such an excellent and attractive plaything for the child. But though, as just stated, several of the phenomena of the ball can be represented by each of the said objects, this is not the case with all the phenomena—for instance, the multifariousness of movement. For this reason, in order to increase the powers and advance the development of the child, the plays carried through with the ball are, as the opportunity or the demand is made, given

in part with other objects—for example, an apple, a handkerchief, a ball of thread, a key, a nut, a flower, etc. —and these objects are thus brought before the child in various kinds of activity. But the ball always remains as the uniting and explaining object, and thus the true means of connection and understanding, and the very plaything to connect the child with his nurses and his surroundings.

If the child is now old enough to sit alone and likes to do so, and also to creep or drag himself from one place to another, the play with the ball can be essentially and efficiently extended. Thus a quilt is spread in the room, the child seated on it, and a ball, now with, now without a string, given to him for his own spontaneous handling. Also, if it can be easily accomplished, a ball of suitable size can be fastened by a sufficiently strong cord to the ceiling of the room, so that the child can at times employ himself with swinging himself with the ball, and at times can raise himself up, and so can stand by means of it. He will thus learn to hold himself more surely in equilibrium, and to stand more easily than if he raises himself up by a body which stands firmly—a chair, or a bench—which does away with the necessity for him to maintain his own center of gravity; and if he falls, the fall is less painful, with a good quilt to fall on. Yet more suitable is it, in reference to the child's learning to stand, that the ball, proportionately increased in size and fastened to a strong and sufficiently long string, be given into the hand of the child seated on a sufficiently thick quilt, with the directions to hold it firmly. Now the attempt is made to raise the child higher and higher by means of the cord which is fastened to the ball. The raising and lowering will please the child, as well as strengthen the muscles of

the whole body, hips and thighs especially. If he is thus raised by means of the ball and string to a standing position, he can soon easily stand independently.

Here is now the point, as beautiful as it is important, where the life and activity of the father also, at times when his business permits, can exert a fostering and developing influence on the life of the child; and the ball here again appears as a connecting link between child and father, as it was at an earlier period between child and mother. The child in the father's company is to grow up, as it were, climb up to him, and by his aid is to steady itself; all this is now offered in manifold shapes by the above given play with the ball, by which, in order to render it again prominent, the father comes into his right relation to the child, calling out his strength, etc. (consideration, reflection), but also using and thus developing strength, etc. By means of the earlier play, especially of that connected with speech, the mother, with all her mildness, enters into the life of the child.

So the first play of the child with the ball is now revealed in its nature as well as in its application and its general effects. Through this is given to you, dear parents, for your child, what is as beneficial as it is important—the means for his constantly progressive development, from the first activity of the limbs and senses up to independent sitting and voluntary self-occupation, and a means is given of leading toward the constant fostering of these developments. We now see how comprehensively the child's life is satisfied by the play with the ball.

We see, in proportion as the first child's plays which we have given are apparently simple and transient, as they are born at the moment and are dropped again at the moment and supplanted by others; in proportion as the

child is at first not capable of receiving them in their complex details, just in that proportion are they important for the unfolding and the growth of the child in all ways; for since we are thoroughly penetrated by the conviction that the movements of the young and delicate mind of the child, although as yet so small as to be almost unnoticeable, are of the most essential consequence to the whole future life of the child, therefore no perception is more important for the child and his future life and action than that of the unity of all manifoldness and that of the living correlation between both, and these two perceptions are shown to the child as definitely as manifoldly by the ball as appears from what follows.

It is evident to the child that all the various plays proceed from the single ball, and that all in their phenomena refer again to the uniting ball; they make known the manifoldness resting in the ball, which is itself single; they proceed from unity and again lead back to unity. In the second and also opposite view, the play is considered from the child outward; all activity, although connected with the ball, proceeds definitely from the child (who is in himself a unit), and, although using the ball as a means, refers to the child, who is in himself a unit. The child is in himself unity and manifoldness, and destined to develop this unity and manifoldness by the surrounding outer world; and for this, also, the ball serves through the play with it, but especially by its individuality and its properties; for the ball itself, being the representative of all objects, is the unity and union of the essential properties of all objects. Thus the ball shows contents, mass, matter, space, form, size, and figure; it bears within itself an independent power (elasticity), and hence it has rest and movement, and consequently stability and spontaneity; it

offers even color, and at least calls forth sound; it is indeed heavy—that is, it is attracted—and thus shares in the general property of all bodies. Therefore the ball, by its fall, by its quicker movement on a shorter and its slower movement on a longer string, leads to the consideration of the most important phenomena and laws of earth-life and the life of Nature, of attraction in general, and first of all of the attraction of the earth, especially of its laws and limitations, in which and through which only, the child himself lives and has his being as a human dweller on the earth, since he lives and exists only through the breathing in of the air. Therefore the ball, as a connecting plaything between parent and child, places man in the midst of all, on his entrance into the world and with the activity of his limbs and senses, in the midst of all phenomena and perceptions of Nature, as of all limitations of Nature, and of all life; for what is more attractive than life? But to place man through a skillful education in the understanding of and in harmony with Nature and life, and to maintain him in it with consciousness and circumspection, can not be done too early.

Hence the ball, as we have already seen in many ways, is a bond of connection between mother and child, between parent and child—it is a connection between the child and his nearest surroundings—and thus is it in general a bond of connection between the child and Nature; and the ball connects the child with Nature as much as the universe connects man with God.

As now the ball, by its individuality and by means of the play with it, places man, even in childhood, in the midst of the life of Nature and of all life, and makes itself perceived and felt in it, so in like manner it makes the child early to feel and find himself in the midst of

his own life, in the midst of his perceptive (feeling), his operative and creative, and his comparing (thinking) activity. The ball and the play with the ball lay hold of the whole man as a child, in respect to his body as well as in respect to his mind and soul. Thus, in order to bring forward with precision one phenomenon, only one, and here the nearest to us, which has been mentioned, the ball (even in its first swinging movement, if this movement is several times and often repeated, and by the words "tic tac, tic tac," the child is made to notice the movement through space and its regular intervals and remember it) has an exciting effect on the body of the child, which effect is expressed by hopping, also a measured movement. But is not even this single play, developed in harmony with the whole human being, important for his whole life? Is it not even the dim, how much more yet the developed, feeling of the correct time, that is, the feeling of tact or the right instant at which to exert an influence on another by his activity, which later often preserves man from so many disagreeable experiences? And does not this depend on the earlier development of man which always remembers what was opportune, and which is least retarded when it finds itself in harmony with the occasion.

The movement, on the contrary, predominantly full of life and expression, which is comprised in and represented by "bim, bom," etc., acts on the heart; this fact is made known in the course of the development of the child by his laughter as an expression of the arousing of emotions and of the use of his eyes. Do we not already see by this how beneficial, melodious, and therefore harmonious, training is for man at an early stage of his being? But the movement, more suggestive of comparison, com-

prehended in and represented by the words "there, here," acts predominantly on the intellect, and makes itself known in the course of the child's development by the imperfect speech connected with it as the spontaneous expression of the child's awakening power of thought; and do we not find indicated in this already the peculiarity and requirement of the human mind to render itself intelligible, to clarify itself by communication with others?

As now each of the single plays severally considered lay hold upon the child early in the trinity of his nature as creating, feeling, and thinking, so do yet more the playful employments considered as a whole. The attentive observer can easily perceive that one whole series of the plays belong pre-eminently to the actual, external, and creative life, or at least refer to it; these may be even described as useful in a certain point of view. With another series of plays, each, without reference to anything extraneous, suffices for itself, because an inner unity, a life which is in itself single, appears in an outward manifoldness which harmonizes with it. The representation of these plays, through which inner unity (existence) appears in and by means of harmonious variety, and shines forth from it, as it were, can not receive a more significant designation than beautiful. So in the third series of plays each single play is likewise only attractive to the child in, by and through its various relations, properties, and connections, each of which has been already suggested—indeed, indicated inwardly—before it appeared outwardly, and therefore before it was recognized. One can not but say of these plays that they early enchain the child's attention on account of their truth, though unconsciously to the little one himself, and perhaps unrecognized by him through his whole life.

Thus, without bringing out from the mentioned plays authentic proofs for the stated series, which is very possible to a thoughtful consideration, we here show only how directly the course of childish employments, to which the path is broken by the first child-plays (which, beginning from the ball, advancing constantly according to inner laws, is now to be pursued uninterruptedly in the production of means for the child's employment), early leads the child to a harmonious training for usefulness, beauty, and truth; and how means are early given to the parents to attain the harmonious cultivation of their child; we are to consider to which side of the cultivation he predominantly inclines; since one excludes the other no more than life, art, and science do, so man, and still more the child, ought not to be educated and cultivated one-sidedly and exclusively for the one or the other.

The cultivation of the mental power of the child in different directions is also attained by the use of the ball as the first plaything. The child learns by the use of it to keep an object in view not only in a state of rest, but also in the changes of its phenomena. The plays carried on with the ball awaken and exercise the power of the child's intellect to place again before himself an object not present to his bodily eyes, to perceive it inwardly even when the outward appearance has vanished. These plays awaken and exercise the power of representing, of remembering, of retaining in remembrance an object seen formerly, of again thinking of it—that is, they foster the memory.

The awakening and fostering of the powers of the mind to compare, to conclude, to judge, to think, have been already discussed, and every observer can easily see how by these plays the powers are further awakened and exercised

in the child, how they continue to develop and are more and more formed within. Only, we must remark, what is capable of demonstration, that this most delicate growth of the mind is germinated and fostered quietly and gradually by means of the actions, feelings, and thoughts of the mother, and by means of her love, faith, and hope with respect to the child, although yet so imperceptibly in the child's life thus connected with the mother's—by means of the ball and the play with the ball.

We see the human being as a child, yes, even as an infant, placed in the midst of his life, as of all life, by means of the ball and the play with the ball; for his own life, his mother's life, his father's life, and the life of all his surroundings become to him thus inwardly vital and jointly objective, as the life and the love of the mother as become one and objective to him in the fullness of the mother's breast which affords him nourishment, which itself appears to him a ball, and is his all.

Again, dear mothers, dear fathers, and nurses, do not think and believe that the child, in his predominantly physical, indeed as yet quite helpless stage of development, is not susceptible to all that has been mentioned. You err deeply, you err to the great detriment of the whole future life of your child and the fruits of your otherwise strenuous care of the child. The child is just as susceptible to it as the kernel hidden deeply in the earth in darkness, or the bud on the tree covered by hard scales even resembling a stone, are sensitive to the return of the sun in spring or even to a warm but evanescent breath of air. He, then, who does not already perceive and foster consciously and circumspectly the traces of the future development of the future life of the child when still hidden in the depths and in the night, he also will not clearly

perceive them, nor proportionately, or at least not sufficingly, foster them even when they lie open before him. Only through the comprehension of the connection, as fervent as it is full of life; or rather of the eternal trinity —of the invisible, the invisibly perceptible, and the visible—is life itself comprehended.

But one thing remains for us to bring forward in the consideration and contemplation of the plays with the ball: this is the definite, clear, and legitimate development of the child's capacity for speech in the progressive course of the play. As the child, as has been demonstrated in many ways, is placed by this playing in the midst of Nature and of life, or rather finds itself buoyant with life, so it is also by this playing placed in the midst of its capacity for speech, of the legitimate development of that capacity, or rather finds and quietly unfolds itself therein.

A few hints from the many which could be given and clearly presented on the subject must here and now suffice; this subject will be later taken up again and treated of by itself. Here on that subject we will give as hints only the following: The language which accompanies the first child-play seems to be clear, precise, full, significant, simple, and yet completely satisfying. Even the first words of it, to which the play gave rise and which the child discovered, and ever anew discovers, contain the whole material of words—that is, in these words are immediately given vowel sounds, open and closed sounds. Each appears clear and distinct, each comes forth pure in its nature in the childish words, bim, bom (boum). So in au (aou) are defined and given the three fundamental voice sounds, a, o, u, and in i their relating, middle, or conclusion; and thus through them is given the

complete compass of vowel sounds in language.* Also, the compass of language brought into employment by the play, slight as it appears, embraces the whole province of language proceeding from the perception and comprehension of the object in space. The words used are mostly word stems or roots, and from them develops speech full of life, regular and all-sided, as an image of the two great worlds, the inner and the outer world.

The ball gives to the child all this, and many another thing, which is not at all retained by word as an outside phenomenon in its individualities, and joins itself to all as the first childish plaything; through it the little one develops himself; by it is strengthened in the unity of his nature and life, proportionally in body and in spirit. It is enough that in the first plays with the ball the life of the child makes itself known, and the outer world makes itself known to the child in unity.

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* For explanation of voice sounds, open and closed sounds, see Education of Man.

V.

THE SEED CORN AND THE CHILD. A COMPARISON.

LET us look at a *seed corn*, a *kernel*; let us with thought and consideration give utterance to the word *kernel*; let us now at once look at a *child*; let us feelingly and thoughtfully utter the word *child*. Have we now expressed *less* in the word *child* than in the word *corn* or *kernel?* Have we perceived *less* in the *child* than in *either of the others?*

But we cultivate a *kernel*, a *grain* of *corn*, just on account of its *innermost*, of its *life;* though that life exists in it as yet so enveloped and, as it were, so veiled; though the form of life hidden within it be invisible and unrecognizable. We cultivate it that it may unfold before us its life, its nature, in forms, unhindered, with force and spontaneous action, as truly as perceptibly and as beautifully as powerfully. We remove everything from it which might disturb and stifle, or even only unnaturally check, this free, spontaneous, independent development in harmony with the whole; and all this we do so much the more when the kernel, or corn, is the seed of a plant as yet unknown to us in its whole nature—a plant from another part of the world, which only very few men are fortunate enough to have seen in the glory of its complete unfolding.

But is, then, the nature of man and of humanity less unknown to us? Is it not even less known to us? But

why, then, do we observe the human child far less than the seed corn or the germ of a plant in the totality of its development? Why do we pay him less attention in inward, uniform coherence with the collective whole of Nature and life than we do the seed corn and the germ of the plant? Is it then to be supposed that in the human child the capacity, the talent for becoming a whole complete human being, is contained less than in the acorn is contained the capacity to become a strong, vigorous, complete oak? But, as the germ bears within itself the plant and the whole plant life, does not the child bear also within himself the whole man and the whole life of humanity?

VI.

THE PLAY AND PLAYING OF THE CHILD IN HARMONY WITH HIS DEVELOPMENT AND WITH THE TOTALITY OF THE RELATIONS OF HIS LIFE.

As the child's first bodily nourishment must be and is in harmony with the development of its digestive organs (intended for preserving, strengthening, and unfolding the bodily life), so must also the first fostering and nourishment of the child's soul life be in exact accord with the development of its bodily functions—quite especially with the development of the organs of sense.

As rest at first appears as the expression and demand of the bodily life, so movement soon appears as the expression and demand of the soul life of the child.

As the bodily requirement of the child is at first a soft, warm, and clean place of repose, and, especially, warm surroundings, so, soon after the first development of his sense of sight, of his eye, he seeks the clear, simple, quite gentle motion of a bright object, and keeps his gaze fixed upon it. This intimation of an intellect begins a few weeks after birth.

As the mouth of the child in its infancy is especially adapted for sucking, for taking in the bodily nourishment, so the eye of the child appears pre-eminently adapted to taking in, as it were, the mental nourishment which is at first obtained through a perception of the motion and then

of the object itself; as the mouth takes in at first only the fluid, and in the fluid the solid, so the eye at first perceives the motion, especially the motion of the phenomena of light, and in and by means of the motion perceives the object.

Therefore the mother, while she quietly supplies to the child the tepid milk from her breast, early calls his attention to what is light and shining, to the moving and movable light by word and look; she therefore calls the light, "the little light," and, considering it only in its movability, "the birdie."

Who does not know how very early the mother-love interests the child by the *little light*, by the *birdie*, and also by the *mousie*, although he perceives in them only the appearance of light, the shining, moving in space. So children at a very early age would enjoy for almost an hour looking and gazing at the shining moon and the starry sky; indeed, if they have enjoyed looking at the first especially, once or twice, they long for it definitely as soon as the time for its appearance returns.

It is certainly important to consider how children, and especially little children, like to contemplate the sun, moon, and stars; for this is the first and genuine beginning of the contemplation of Nature and of the world to which the child, the human being, is called through the fact of being born. In general, all things which have the star—the radiate—form, which are on that account so commonly called "little stars" by the child, very early enchain it. The expression "little star" makes, therefore, later the same arousing and delighting impression on the child as did the expression "the little light" at an earlier period of his life, and star-formed flowers especially attract his attention; even the stars of the sky are

placed by the child in human relations to himself. As, for example, what was mentioned in a previous work (Education of Man), that a little child who could only just speak, and to whom its mother, one clear evening, showed two brightly shining planets situated toward the east and very near each other, immediately exclaimed of its own accord, full of joyful astonishment, "Father and mother stars!"

What may not be developed in the child's life by means of this childish conception if it be early and tenderly retained?

But we return after this apparent digression to the stage of the child's development with which we are now particularly employed.

At the same time with the organs of the senses, especially those of sight and hearing, are, however, soon developed also the organs of movement, and so first of all the arms and hands. We gave therefore to the mother—as the expression of the corporeal movement in space early comprehended by the child and containing in itself at the same time unity and manifoldness—for her first plays and playing with the child, the colored, bright, red, green, or yellow ball, as it were, as a uniting and personifying model body, as well for cultivating the perception of an object as such, as in reference to rest and movement. In order to make obvious the unity of feeling and perception through sight, and yet also the separateness of both through warmth and light in the child, the ball, in itself elastic, has its bright color, its warmth-exciting cover; for through light it makes itself known to the sight, as through warmth to the feeling, as an objective phenomenon.

The first impressions of the soul—as it were, the first knowledges—come to the child in the first plays of the

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senses by its own activity as well as by the mother-love bearing within it the life of the child and its requirements. These first impressions of the soul come thus to the child in the first plays for the senses by means of perception and seeing, and by means of coming, staying, and vanishing; by means of change, thus also, in a certain point of view, by means of early dim conceptions of sequence, of foundation and results, of cause and effect, and thus of dim comparison.

From the examination of the relations of mother and child in corporeal as in mental life appears thus clearly the notice of the facts so important for the higher human life and for the higher life of humanity, that love and knowledge, loving and recognizing, stand in intimate interchange, and that fostering of joint life is the union, the fount of both.

We see and recognize thus in the first phenomena of the child's life how the child must be rightly comprehended, considered, and treated from his first expression of life (however involuntary and without definite aim these phenomena may appear to be) in the progressive course of his development as well as in his nature, in his relations to his mother and to his nearest surroundings, indeed, in his relations to the universe, and to the primeval cause of all—to God. Carefully observing parents and thoughtful true nurses can, by looking back into their own lives, find how such a careful fostering of childhood has affected the development of their own lives, or would have affected that development if it had taken place. It is therefore essential that parents and nurses, for the benefit of their children and for the blissful results of their efforts to educate the children, should recall as much as possible the first phenomena, the course and the

limitations of the development of their own total life, and to compare them with the phenomena, the course and the limitations of the general development of the world and of life in Nature and in history, and so seek to raise themselves by degrees to the recognition and perception as well of the general as of the especial laws of development of life; so that thus the guidance of the child, the fostering of his development, may receive in these laws their surer determinations as well as a higher and firmer foundation, the true foundation.

To the manifold course of development to be seen everywhere in Nature and in life, to the course of the general development of the world and life, correspond, as the guidance of the child's life, his employment of self, the intercourse with him in general, and also in especial the developing play and playing with the child which awakens and promotes the life of the child. Thus, in the progressive course of his development the man perceives life as it is in himself and in many forms outside of himself, so also, as a child, he already perceives his life as life in general in the play and playing, as in the clear mirror and as a child finds for himself, first of all in play and by means of playing, an educational book opened for his observation outside of and around himself, and speaking to him in form and by means of form, so also does man at a later period find such a book in Nature.

That the child may be rightly comprehended and treated in all his relations to life and to those around him, the whole intellectual and spiritual condition of the mother after the birth of the child is changed; her perceptions and the impressions of the outer world are altered as well as her bodily condition. This enhanced spiritual condition, this higher and more earnest gaze of

the mother, directed especially to discovering and penetrating, to perceiving the individual and particular in the single and general, and *vice versa*—this condition of hers must now, pre-eminently on account of her child, be just as particularly considered and consciously fostered by herself as is the life of the child, and in constant harmony with it.

When the starting point of recognition and knowledge —viz., perceiving, noticing, and observing—becomes perceptible in the child there also begins in the mother the power to penetrate into the nature of what is first revealed to her, and its effects on herself, as well as to see it in its various and close relation to the child, and to act in conformity with this view.

Many-sided indeed are the observations that have been made by others on the physical relations which bind together the mother and child, and on the consideration and fostering of this joint life; but by no means as yet, and still less when we consider what the subject requires, have observations been made on the consideration and method of the common, reciprocal, spiritual life between mother and child.

By observing and fostering this spiritual reciprocal life between mother and child, and the common life with Nature and all, the first play already above given with the elastic, colored, and warm ball receives also its deep, true significance and its corresponding rank in the occupations. It will find a place in the third month of the child's life, and may even begin in the second month of its existence, but will take its place in the fourth month as a definite play, and then go on for a long time through the child's life in manifold development, improvement, and application, as has been previously intimated.

But soon such a simple body, alike in all its parts, with its regular, more quiet movement, no longer pleases the child; but rather a purely opposite body, which not only quickly and unexpectedly passes from a condition of rest into the opposite, and thereby also makes itself especially known through noise, sound, and tone, as it were through speech, will now more enchain the attention of the child.

Here is now the point where, as the play with the child assumes quite another form, so also does the plaything itself; instead of the smooth, soft, silently moving ball, is employed the hard, rolling sphere, and the cube, uniting in itself more outward manifoldness, and so more liable to produce noise by its movement as a plaything for the child.

VII.

THE SPHERE AND THE CUBE. THE SECOND PLAYTHING OF THE CHILD.

(See Plate II.)

DURING the second half of the first year, when the child begins already definitely to employ himself, the sphere and cube will, in consequence of the just-mentioned properties, frequently give the child more pleasure than the ball; only the child will also retain for the ball as his beloved plaything an uninterrupted affection.

The sphere and cube as solids are in respect to their form pure opposites—that is, as they are in themselves similarly bodies, so are they externally opposite; thus they are opposite yet alike. The sphere can be considered as the material expression of pure movement; the cube as the material expression of complete rest. The [soft] ball being also at once more movable [pliable] in itself, appears then, as it were, as uniting, connecting both; as one can easily make the form of the cube perceptible by a not too elastic ball, but, on the other hand, such a ball can be easily brought back to the form of the sphere.

The sphere and cube, therefore, in their oppositeness and likeness belong together undivided as a play. Sphere and cube contain a relation to one another as unity in singleness, to unity in manifoldness, or it may also be said, as manifoldness in unity to unity in manifoldness,

or as heart to intellect. Since, now, these two tendencies in the development of the soul and the power of the soul early show themselves in the child, so are the sphere and cube also to be given to him unseparated for play—unseparated although alternately brought into use in and by means of the play. To give and bring the two separately as playthings and in play before the child who is to be developed intellectually and spiritually would be, or at least appear, as if one should separate feeling and thought, sensation and discernment, mind and spirit, from one another, or indeed cultivate one at the expense of the other, and therefore subordinate the one to the other. But they must be cultivated at the same time, and they belong together inasmuch as the two in common make up a unity, or rather a trinity, if taken with the active life (the representation or the deed)—that is, the doing.

We have already recognized and stated the importance of rightly comprehending the child even from his first appearance on earth and in the course of his cultivation, as well as in his nature and in his relations to his surroundings, especially in his relation to the world and to God; and it is by no means unimportant for parents and child, and first of all for child and mother, to see in what relation the child's plaything and play appears to himself, to his nearest surroundings, to Nature, and to God—to all life.

Peace and joy, health and fullness of life accrue to the child when his play, like his general development, is in harmony with the all-life.

All the plays and employments which have been planned and carried out by us with the second gift, and first of all with the sphere and cube, have their foundation, as we have shown in the case of the ball, in the effort

to satisfy this harmony, and to meet the requirements of all that has been intimated in this reference. There will here be given a few more examples, as *hints for the use of the sphere and cube* as the second plaything of the child. They are connected with the two-fold phenomenon in the nursery, or rather in the first child-life, that is seen when mothers and careful nurses are employed in soothing the restless child, vaguely striving for definite and satisfactory outward activity, and hence also for rest; now through the movement of the movable, now through the repose of the stationary, repeatedly presented to the child's senses.

The free, constantly circling movement early gives the children great pleasure, and truly from a deep foundation in soul and life; but it appears especially clear with the sphere when, as was before mentioned in respect to the ball, the sphere is constantly made to move round in the hollow of the hand, or in both hands held closely together in the form of a plate, or yet better of a saucer by slow constant changing of the center of gravity.

But the sound is a yet higher sign of life to the child, as he then, and also later, likes to lend speech to all dumb things; therefore he also desires to hear sound and speech from everything, at least by means of everything and at the same time with everything. The child wishes and hopes unconsciously to himself to receive through the accompanying word and through the simultaneous tone knowledge and explanation of each thing and of its life and meaning, especially in reference to himself (the child).

We have therefore attempted, in this second gift of the means of play and occupation, to indicate by movement and word this connection of life and things, the reciprocal life between child and plaything; and this so much the

more as by using the gift in this way the hearing capacity of the child is generally wholly developed, and his speaking capacity begins to develop. We do not, however, wish by this hint to have it understood that these are the best, still less the only words, that can be employed with change of movement. We rather believe and wish that words might be found capable of being sung and yet better suited to the end in view, more closely uniting the child and play, yet more fully comprising the life of the child and the object of play, and that such words may be kindly communicated to us for the better fostering of the child's life and given wider circulation.

The sphere, therefore, as above stated, moves in the hollow of the hand or in a saucer. The motherly feeling which invests all with life, prompts the utterance of that which the mother's mouth, infusing a higher life, now sings to her beloved child, lending to the sphere tone, speech, and song, and therefore a full expression of life, as if it were an actual living being, thus:

Around, around:
How happy now am I!
Around, around;
I turn now full of glee.
Be happy thou, like me.

As now this shows the constant movement of the sphere around a point outside of itself with a simultaneous movement around its own center (thus a double movement), so the constantly recurring movement of the sphere around its own middle line or axis can also be represented if the sphere, hanging by a doubled string in the left hand, is quickly turned around its own axis by the fingers of the right hand; the doubled string is in this way twisted tightly together, and, by slowly drawing the

two threads apart with the thumbs and forefingers of the two hands and again letting them run together, the sphere is kept constantly in an alternating movement, now to the right, now to the left. The sphere now again expresses itself to the child visibly through its appearance, but also audibly through the mouth of the mother; this audible expression arouses more thoroughly the senses and life of the child:

> I turn and wind, and, as I go,
> The sphere in form I always show.

Even these two simple movements not only make a striking impression on the children, who are as yet simple and unspoiled, in the second half of the first year of their life, especially, as already observed, toward the close of this year, but joyously enchain the attention and rouse the life of the child.

It seems thus to be proved, by the expressions of the child even at this age, how important it is for the child's inner development, as well as for his whole life, that the deep and firm impression of the self-contained, of the in-itself-reposing, be made upon the child by the spectacle of the sphere in the most different positions—that is, in and during movement. It is also important that he should perceive very precisely and definitely the difference between sphere and cube, since it is quite an essential distinction between the two that the first appears always as a sphere in all positions and with the most various movements; while the second, in different positions and yet more with different kinds of movements, makes each time an entirely different, always changing impression.

It may here be merely mentioned how the sphere illustrates, indeed, almost all the exercises, plays, and perceptions which can be performed with the ball; although

on account of the greater weight and hardness of the sphere very many of the exercises, etc., are more definitely and clearly shown. Also, on account of the greater noise and the other properties which are especially connected with the rolling plays of the sphere, the play with it belongs yet more to the floor of the room on which the child, sitting upon his quilt, can even now already employ himself more independently and voluntarily. So, therefore, from this point of view also, the sphere forms the natural advance step in the series of playthings which corresponds with the advancing development of the child.

As it was now assumed and set forth that with the beginning of the play with the sphere even the hearing capacity of the child in general is also developed, and his capacity for speech begins already to unfold, thoughtful mothers and nurses can enter into a certain reciprocal speech with the child by definite questions; for example:

"What does the sphere do?" "It dances."

"But what does the sphere do now?" "It swings."

"Who dances?" "Who swings?"

"Shall the sphere also rock?"

Joyous assent takes the place of the words in the beginning, as, on the other hand, joyous expectation and determined desire more and more awaken and develop the capacity for speech; and so it is highly important that the fostering and the watching of this capacity be more and more definitely and consciously drawn out with the play, and especially that the child be early accustomed to designate correctly and precisely, as well as to clearly perceive and comprehend everything. The life of the child will through all this become so much the more a symmetrical life developed on all sides.

The cube, as the pure opposite of the sphere, replaces

the manifoldness of the latter's movements, the manifoldness of its use in play (which is caused by the facility with which the sphere can be moved), by its [angular] form, by the heterogeneousness of its properties, and especially by the new ways of perception into which it inducts the child.

All this, however, makes the play quite a different one, and the expression of the play is likewise different.

As the cube appears to be the several-sided realization of the plane surface, so also it requires a plane on which to stand. As the sphere only needs a point for its support, so the cube requires a surface, or, what is the same, several points which lie in a plane. While the sphere can be easily moved by the slightest touch, the cube stands firm, or one is obliged to shove, draw, or throw it to make it move on.

In order now, in the beginning of the play with the sphere, to make this oppositeness between sphere and cube perceptible to the child, who is now instinctively seeking the perception of the firm and unmoved, the mother now places the cube firmly before the child, and says, as it were, to the cube, and exhorting it:

> There, now, stand firm!
> Stand firm! stand firm!

(See Plate II, No. 3.) Or,

> We want to see you; stand still and calm;
> You may trust us to do no harm.

We consider it, as previously stated, in the highest degree important that this co-operating, peculiarly inward harmony between the child and the surrounding world be early produced by tone and glance; for otherwise the child becomes sooner conscious of oppositeness and sepa-

ration than of mutuality and union. But all opposiness and separation should appear to man (for the founding of his peaceful relation with all and the increasing of his powers of action) only on the ground of original union, as development and methodical arrangement. This trust which leads to union can not be too early fostered, since from it self-confidence proceeds at a later period. It must be the task of all educators to foster, even in earliest childhood, this confidence in a spiritual as well as in a corporeal sense, in accordance with the whole of Nature, and, indeed, of the world.

The mother now takes one of the child's fingers, or one of his little hands, and tries by slight gradual pressure to push the cube away, but so that the cube does not move. The mother now tries to make the child notice this by saying to him at the same time:

The cube will do just what we say,
And in its place will quiet stay.

Or,

Yes, the cube in place will stay;
We can not now push it away.

But finally the mother overcomes the gravity of the cube, and pushes it away with the child's hand and fingers, expressing the child's feeling by singing:

Too long in one place do not stay,
But let us now push you away.

Or,

Do not too long in one place stay,
But hasten now again away.

Here is now found the application of what has been repeatedly demanded—viz., that as much as possible, and wherever it is possible, the child's strength, although yet feeble, and his slight activity, be drawn into the play, so

that his limbs may be trained into use, his strength be exercised and increased, and that he may himself experience and perceive much directly by means of and in his own activity. What richness and what manifoldness of development the thoughtful mother and careful nurse can now arouse in the child, even by means of these few representations! The quiet, firm, sure standing on a relatively larger surface; the filling of space by each object; heaviness, which is expressed by pressure; the final overcoming of heaviness (gravity); and the possibility of moving away the body by the use of a proportionally greater strength. The perception of all these and many other facts, showing themselves merely as changing phenomena in oft-recurring repetition, will give pleasure even to the child who is scarcely half a year, or at least not a whole year old, especially when the play is placed in intimate connection with the child's life, and with his impulse to activity. So, for example, placing the cube on the flattened palm of the child's hand, and singing,

> Cube presses down your hand, my dear;
> Press *it*, or it will fall, I fear.

Or, conversely clasping the child's hand round the sphere or cube, and holding it fast, the mother raises the child's little arm thus into the air so that the closed hand which is soon to be opened is turned downward, now making him remark, in any childish way, the holding fast by hand and finger of the cube or sphere as she, singing, says to him:

> Your hand is closed the sphere (or cube) around,
> And so it falls not to the ground.

Now requiring the child to open his hand, when the sphere (or cube) drops from it:

Cube (or sphere) to the ground will quickly fall
If by the hand not held at all.

Or,

The cube (or the sphere) will surely fall
If not held up at all.

These plays, or, if you prefer to call them so, these *childish trifles*, could be manifoldly increased, especially by connecting them; only one must not willfully go on with this or that play in opposition to the wish of the child, but always follow the child's circumstances, requirements, and needs, and his own expressions of life and activity.

Here a phenomenon from the childish world may be preserved. The observer of children will often perceive how children who are yet very small would like to grasp very many and varied things together in their little hands, while the hand is too small to be able to clasp them all. The mother can then perhaps sing to the child in reference to the sphere or the cube:

The sphere takes up the space, you see,
So where *it* is cube can not be.

Or, about the cube:

The cube takes up the space, you see,
So where *it* is sphere can not be.

Or, generally:

Each thing takes its own space, you see,
So where *it* is naught else can be.

The words *place* or *position* may be sung instead of the word *space*, in order to secure variety of sound.

Also, one can take the sphere and cube at the same time in both hands, but changing each now into one, now into the other hand. The words already given can be sung to the child with this motion also.

We now return to notice the quiet standing of the cube on one of its surfaces as soon as it has been placed there.

This play will make a wholly different impression on the child (who is still small, though already somewhat advanced in ability for noticing and retaining what is extraneous to him) if we try to place the cube on one of its edges, and the cube, set free, sinks down on the other side, since it is impossible for it to retain the middle line, or rather the vertical plane.

Word and tone increase and confirm the impression on the child if the attempt and the notice be accompanied by the words, for example,

> It totters here, it totters there,
> Too heavy to stand anywhere.

(See the representation on Plate II, No. 4.) It is difficult, indeed, but not impossible, for the cube to stand on an edge if it receives anywhere an exterior hold or support; if it—as, for example, in No. 5—rests with one of its surfaces against another surface, and so through friction is kept in place.

Even the child whose capacity for speech is as yet undeveloped will remark the cause of this; at least, experience has shown us that children of this age drew away the holding support, and, as the cube then fell over, turned toward their mother with face and body as in joyous triumph. Therefore the mother can now sing to her child this:

> Cube can stand on one foot if the right way he'll try.
> Can you see, my baby, the real reason why?

Or, the cube placed on one of its edges, and with one of the other horizontal edges leaning against one side of

the cube box, or something else, so that the cube now stands perfectly still, the mother sings to the child:

> Lean the cube against the wall,
> Then it surely will not fall.

But the illustrations Nos. 4 and 5 may be connected with one another, as is also the case with others.

"Come, cube, come, stand before baby on one foot." "See, baby, it will not stand." And now again singing, "It totters here, it totters there," etc. "Now, cube, hold fast, that you may not fall."

The mother gives her aid, the child's activity is enlisted and he assists her, so that the cube finally stands firm, leaning against something, and, as it were, thus clinging to it, and now the mother sings to the child:

> The cube is held up by the wall,
> So it stands firm and does not fall.

If the mother will attempt to enlist the feeble activity of the child with her own in the play, she will soon see how the child enjoys his work, though only for the moment; later the work will please him for a longer time, and will finally lead to the quiet individual reproduction and to the thoughtful individual consideration.

But now the child again quickly grasps the cube and beats with it on the table. The mother takes up at once the action of her child, and the effect of that action, and gives word and tone to both, since she adds, speaking in a singing voice:

> Pound! pound! pound!
> By his pounding cube is able
> To make a hole in this hard table;
> It does not seem to feel the blow,
> So to another play we'll go.

Among the many positions of the cube which the mother can make use of in playing with her child, there remains one, that of attempting to place it before the child on one corner and without support; but the mother will still less succeed in this than in placing it unsupported on an edge, and she therefore sings to her observing child:

On one leg,
On one leg,
Cube can not be made
To stand without aid.

Now she allows the point of the forefinger of her left hand to rest on the upward-turned corner of the cube, thus keeps it standing, and says, singing:

But hold it with a finger light,
It does not fall, but stands upright.

But now she tries, by a quickening stroke with the tip of a finger of her right hand on one of the free corners of the cube, to turn it round on its own axis; and, turning to the child, proceeds to sing:

And as it pleases,
It turns round about.
Now around to the right,
Now around to the left,
Now swiftly turns around, around.

Or she lets the cube itself, as it were, speak to the child, by singing:

On one leg I stand; and see,
I turn round so easily.

(See the illustration on Plate II, No. 6.) It is not intended that the impression on the child of the as yet incomprehensible words, and the variety of the positions and movements of the cube, should be without abiding

results; it is always to be remarked, though at first only after oft-repeated showing and perception, that the child strongly wishes to see its nurse produce now one, now another position of the cube; now one, now another of its movements; and, indeed, how he himself at a later period sometimes attempts to produce the movement that specially interests him.

The fact has been already brought forward above that the child soon notices what is requisite for the cube's standing firmly; so, too, it will also soon remark what is the condition for easy movability; and though it can not indicate these by words, yet the mother will see how the child at first tries to fulfill the condition, to give the right position, and then to make the corresponding experiment. This remark is founded on facts in the life of children.

Through all that has been done hitherto the child's attention has been predominantly called to the object as existing, as filling space, and acting, as well as to its position and to the manner in which it fills space, and to the mode of its action, but only incidentally to the object as being the identical one; nor yet to the figure and shape, nor to the members and parts of the object which appeared so differently in the different positions of the object. But attention to the form and figure of the object can also be utilized for the child in play.

The importance of the consideration of the presence and absence of an object and its utilization for play, and in playing with the child, has been already noticed (with the ball, see first gift). With this we will now add a continuation to the play; for repeating the same experience in different ways with the same object serves to develop as well as to strengthen the child. Hence the mother hides the cube in her hand while she sings to her child:

I see now the hand alone.
Where, oh, where can cube be gone?

The mother thus leads the gaze and attention of the child to her hand, which he will therefore watch intently; the gaze, and even the little hand of the child, will make an effort to find the cube. As if yielding to this effort, the concealing hand opens, and the mother says or sings to the child:

Aha! aha!
My hand has hid the cube with care,
While you looked for it everywhere.
See, it is here!
Look at it, dear.

By this play the child is not only again made to notice that the cube fills space, but his attention is also called to the precise form of the cube; and he will look at it sharply, unconsciously comparing it with the hand, to which his eyes were first attracted. But the form of the cube appears to him, up to this point, as too large a whole, and composed of too many kinds of parts; the child's view of it must therefore be clarified by single perceptions.

Therefore the mother or nurse clasps the cube again in her hand, but so that one surface is still perceptible, singing to the child:

Only one side here you see.
Where can now the others be?

(See Plate II, No. 7.) Or, bringing the child's life into yet more intimate connection with the expression of the cube:

With but one eye cube looks at you,
And kindly nods, "How do you do?"

The child now attempts by a look or action to open the mother's hand, and she sings to him:

Though one side was all you saw,
Yet my hand shut up five more.

Or, in reference to the above-mentioned second perception:

> Cube wanted so much to please you, dear,
> That from its hiding it came out here.

Now the mother again incloses the cube in her hand, but lets two surfaces be seen, and sings:

> Two sides are all that here you see;
> But where can now the others be?

(See illustration, Plate II, No. 8.) Or, while the mother takes the child's hand and fingers and softly strokes the two surfaces of the cube with them, she sings to the child:

> Stroke cube's two cheeks with fingers light,
> For mother's hand now holds it tight.

And now opening the hand:

> See, my hand was shut round four,
> Though two sides were all you saw.

Or, in reference to the second perception:

> Cube to my baby will gladly go
> As soon as we let it loose—just so.

Again closing the hand, and turning the cube in it so as to show the greatest possible number—which, however, is only three—of the cube's surfaces at once, the mother, while turning it, makes it say to the child:

> I twist and turn, go high and low,
> Three sides at once is all I show.

(See illustration, Plate II, No. 9.) Since misinterpretations can not be carefully enough avoided, the observation should be made that the expressions of number are here for the child only a difference of sound for different appearances of the object.

By means of the above-mentioned play, now wholly,

now partly hiding the cube, now wholly, now partly again showing it, the child will receive the preliminary impression, to be raised later and at the suitable time by look and word to a clear perception, to a complete comprehension of the cube, the normal form of a great part of all that is solid and occupies space.

What has been up to this point brought forward here in a certain succession will of course in the child's play and the events of the nursery and at the children's play-table be arranged in a different order, and so it should be. But mothers and nurses should have within them the clear perception and deep consciousness not only that a definite simple *law* exists behind these varied and accidental plays, and makes itself known in them, but they should also know *what* law thus exists and *how* it makes itself known. The child of humanity intrusted to them for his holy nurture will thus, through silently verified perception, through the strength, action, and inner coherence of the mind, come (within itself, of its own accord, and at its own time, but certainly at the right time) to the silent premonition that behind the varied phenomena of life, apparently accidentally thrown together, rests quiet and hidden the great law, as simple as it is clear, of these phenomena.

Man will later so much the more anticipate, find, and recognize this law of life as it is possible already in childhood, the play years of his life, and indeed by this play, to bring before him certain perceptions in their inner coherence, in order thus to make the law behind them shine through them more brightly, and to awaken the premonition of this law, even in the child as well as later to awaken premonition of the law of life in the more grown-up man.

The previous plays with the cube have taken it up—including simple, passing, unessential movements with it—in the condition of rest, as already mentioned in reference to its space and form; but it gives the child yet more pleasure to see it produced in its freeer, more changing movement.

The simplest is the swinging, and this too in the first position, where one surface is below and another above; in other words, where the string by which the cube swings is fastened in the center of one of its surfaces.

The mother lets the cube thus swing slowly, and, infusing her song into the life, the attention, the feeling of the child, in order to bring the movement near to and into sympathy with him, says, singing:

Swinging, swinging!
By my swinging
Pleasure bringing!
Swinging, swinging!

(See illustration, Plate II, No. 10, and compare, in respect to position, with No. 3.) Now swinging the cube in another position—viz., that in which one edge appears as the bottom, and another as the top.

(See illustration No. 11, and compare, in respect to position, with Nos. 4 and 5.) For a connection with life, as before, the mother can sing to her child as if the cube itself were singing the words:

Hung by one edge I swing,
Tied to a long, long string.
I like to swing just here,
Now far from you, now near.

Just in the same manner swinging the cube in the third position, in which one corner is indicated as the bottom and the opposite as the top, the longest diagonal

line of the cube appears the axis. (See No. 12, and compare with illustration No. 6.) The cube says to the child, through the mouth of the mother:

> Swinging by a corner so,
> Very long I seem to grow.

Attentive nurses can here easily observe how even the smallest child, for whom these plays are intended, without having the slightest notion of the meaning of the words, perceives the difference between the appearance and the real shape of the cube—that is, does not leave this difference unnoticed.

It is early important for the human being, especially as a child, that the essential perceptions of things should be repeated frequently under different forms, and, *if possible*, in a particular order, so that the child may early learn to distinguish the essential from the unessential and accidental, and the abiding from the changing. Unnoticed and unrecognized though the phenomena are to the child, yet the impression of them will be certain and firm, and this so much the more when the repetition has been precise and clear.

Twice already, therefore, the cube has been brought before the child in this manner in its three different and essential positions, namely: where it rests on a surface (compare Plate II, Nos. 3 and 10), or on an edge (compare Nos. 4, 5, and 11), or on a corner (compare Nos. 6 and 12). In the first case a surface transverse line or surface axis, in the second case an edge-diagonal line or edge axis, and in the third case a corner diagonal or corner axis of the cube comes out more prominently than the others. The aim of the subsequent play exercises is yet more to confirm and render prominent these perceptions.

To this end is added to the two stronger sticks designed for later use, a third thinner stick, which can be thrust through the cube in each of the three principal directions in which it is pierced. Thus the stick forms, first, a lengthened surface axis of the cube, extending an equal distance beyond the two parallel surfaces. While now the one end of the stick rests on the surface of the table, and the other end between the thumb and the bent forefinger of the left hand, the finger tips of the right hand constantly move and turn the cube around on its axis by means of this upper end of the stick. The cube showing its now altered appearance owing to the turning movement, says, as it were, challenging the child:

Round and round now make me go,
I to you a roller show.

(See Plate II, No. 13.)

The movement itself draws the gaze and attention of the child, but still more does the wholly new form and figure in which the cube appears by means of this movement. It is the turning movement around its own axis, which extends the corners into circular lines, and the edges into a cylindrically curved surface; and thus says:

As your fingers turn me here,
Corners, edges disappear.

In the same manner one of the edge axes can be drawn out, and, as it were, lengthened by the stick, since the same stick is thrust through the cube from one edge to the opposite one, and then the cube is turned around its new axis. (See No. 14.) The cube sings to the child:

If round and round you make me go,
A pretty ring to you I'll show;
And if you like this little play,
I'll play it at your wish alway.

Finally, rendering prominent the corner diagonal or corner axis, then turning as before, and singing to the child for the cube (see illustration No. 15):

> Turn me by the corners two,
> Many things I show to you.
> Do you like this turning play?
> Happy are we, then, to-day.

In the preceding play the cube was indirectly set in movement by the hand by means of the string or stick. But the cube, like the sphere, can also, hanging by the string, be put into a rotary motion directly by the hand. (See Plate II, No. 16.)

What the child thus notices is put into words by the mouth of the mother:

> In turning the cube, if your fingers are fleet,
> The cube, as it turns, makes a round ring complete.

Or the cube speaks in this way itself:

> As strongly now your fingers tap,
> I gladly turn at every rap.

If the double string by which the cube hangs has been twisted sufficiently tight, the player lays the cube on the table, takes with each hand one of the two ends of the string, raises the cube from the table, and lets the string untwist, accelerating this untwisting at the same time a little by slowly drawing apart the two ends of the string in a horizontal direction, so as to keep the two ends tense.

If the string has now untwisted wholly, the swinging of the cube will still continue, and the string will again twist up in the opposite direction. In order to promote this action the two ends of the string, and hence the finger tips of both hands, must now again be allowed to come close together till the string has twisted itself in

the opposite direction. But when this is now accomplished, and the cube begins to turn back again, the slow horizontal drawing of both ends of the string must also begin again; by which means is produced a constant twisting and untwisting, a constantly alternating turning, now to the right, now to the left, which can be continued as long as it is agreeable to the child and to the one who plays with it. Therefore the mother lets the cube express by words what the child perceives in the cube as appearance and action:

I always, always turn around,
To right or left as string is wound.

(Compare illustration, Plate II, No. 2.)

What was done with the cube hanging by the center of one of its surfaces, or in its surface position, can also be done with the cube hanging by one of its edges or in its edge position, and also by the cube hanging by one of its corners or in its corner position; so that here again, also, by a constantly alternating rotary motion, the cube is brought before the child in its three principal points of view, as was further shown by the directions for the ball play, in which also the rolling, gliding, and rocking movements were considered.

Although the production of the manifold relations and activities in general, in which the sphere and cube, each by itself, can appear in play, and as a plaything for your child, is now concluded, yet it by no means exhausts the number of illustrations, which also are not exhausted in the directions for the play. Many things in life yet remain to be found and to be presented with reference to these illustrations.

As hitherto sphere and cube, singly, have been employed as playthings for the child, the two can also be

used together in several ways for this purpose. We mention here only one of these combinations as the most important—viz., that the cube rests with great difficulty, and perhaps never, on the sphere, but the sphere, on the contrary, rests easily on the cube.

This latter combination, considered as abiding and firm, shows something quite essential—viz., how the sphere alone has, as it were, in its form the embodied expression of the easily movable; and, on the contrary, the cube alone has in its form the embodied expression of the firm, the resting; so both appear in the last-named combination as the embodied expression of the animate, of the living thing; and of the living thing acting spontaneously, indeed even remotely pointing to the corporeal expression of man himself.

Early in life the child delights in round and varied pebbles; he seeks and collects them; he takes pleasure in the rectilinear and straight-edged bodies, especially those which are cubical or beam-shaped; seeks to arrange the former one upon another and side by side; carries and handles the latter like a doll. If, however, the spherical is joined to the oblong body, then it receives immediately the spatial expression and the significance of the living being, and, in fact, of the human living being.

I will venture to assert that it seems as if the child, even at an early age, dimly anticipates in himself the nature and the destiny of man—to analyze and adjust in himself and in life the opposites of the abiding and quiescent and the movable and moving; and always, while adjusting, to represent them in life.

The connection of the spherical and rectangular has for the child the expression of the human so much the more as the beam-shaped body in its derivation proceeds

from the cubical and rectangular to the oblong, tablet forms, or with sides sloping toward one another downward. But with the delight of the child in its little doll, the dim and transferred perception of inner life, or rather the direct feeling of the individual life, is certainly more predominant than the external perception that compares the real baby with the doll; for, even if the child has never been wrapped in swaddling clothes, and has never seen a child so wrapped, it will yet enjoy its infant doll when dressed in that manner. The joy of the child in its little doll has thus a far deeper, inward, and spiritual human foundation than is generally supposed—a foundation by no means resting merely in the external resemblance and similarity of form. Therefore this joy of the little child in its dolly is to be held sacred, and thoughtfully fostered. Many human traits develop themselves in the child by its play with the doll, because thereby its own nature will become at some time objective, and hence recognizable to the child and to the thoughtful, observing parent and nurses. Hence there makes itself visible later, by and through this, the spiritual difference, the difference of vocation and life between the boy and girl. The boy will be longer delighted with the play with the sphere and cube as separate and opposite things, while the little girl is, on the contrary, early delighted with the doll, which inwardly unites in itself the opposites of the sphere and cube. The inner significance of this fact is, that the boy early presages and feels his destiny—to command and to penetrate outer Nature; and the girl anticipates and feels her destiny—to foster Nature and life. This comes out yet more at a later time. As the union of the spherical and angular is, especially to the girl, a doll, a play-child, so is the mother's yardstick or the father's cane for the

boy a horse, a hobbyhorse; the latter expresses the manly destiny of the boy, that of invading and ruling life; the former expresses the womanly destiny of the girl, the fostering of life.

We feel ourselves forced to ask parents and nurses to consider in this way at an early period all phenomena in the life of the child, all its life indications in reference to its innermost and spiritual nature. Happiness and blessedness to the children with whom, and joy and peace to the parents by whom this is done! One does not reply, How could such contrasted ideas and such motives as those cited, which only come into the comparing, considering, mature thinking mind, even exist in the child's dreamlike condition? We here repeat once more what we have already said elsewhere, Did it not lie in the child, did it not live and work in the child, did it not already define the child's life, it could by no means come out from it at a later period. Does not the whole tree life—indeed, the whole vegetable life—work already in each germinating seed of the tree? So, also, in each active child, in each activity of the child, works already the totality of human life—indeed, of the life of humanity.

We must stop here with this hint concerning the significance of the connection of the sphere and the cube, of the spherical and the oblong angular forms, and must keep what is further to be said, especially in reference to the development of art proper, which realizes its ideals in corporeal forms, till the time when we shall speak of the doll and the hobbyhorse as the first plays of the awakening life of the boy and girl.

After this digression, though it is only an apparent one, we return to the play with sphere and cube, which is next in order. Would that what is here expressed might

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contribute to realize the purpose so highly important for the whole life and the clear development of man—viz., to consider the life of the child and the beginnings of its life in its own true, deep significance and subjectivity, as well as in its relation to the totality of life; to consider childhood as the most important stage of the total development of man and of humanity—indeed, as a stage of the development of the spiritual as such, and of the godlike in the earthly and human.

In the plays which have been discussed the cube was mostly introduced not only as speaking itself, but also as speaking of itself to the child; this is a childlike, true interpretation of the phenomena of Nature, reality, and life, according to which each object speaks constantly by its qualities and attributes to man, and still more to the child, although in mute speech, in order, as it were, to link its life with that of the child. It is therefore quite essential for the outer, and especially for the inner spiritual and intellectual development of man, that *the surroundings should speak to him by their qualities and attributes so as to be understood;* and besides, that man, as a child, should be early led not only to understand this mute speech, but even to make it audible to himself and others. Therefore, the careful mother, wholly loyal to her human feeling, seeks early to give the true, the comprehensive expression of tone, word, and song to this dumb though visible speech, and the same is done by the sympathizing nurses. The mute, quiet, still life may by this approach the child by tone and speech, so that he may more and more find, feel, and recognize himself objectively in it. And so his play, and through the play his surroundings, as well as, last of all, Nature and the universe, may become to him a mirror of himself and of his

life. But this can not be too early begun, if the child, immediately from the beginning of his self-developing life feeling, is to grow up in this correlation and exchanging comparison with Nature and life, and, indeed, with the whole universe; and as he impresses his life upon external forms, he may so also perceive his life again therein.

It is quite essential for careful and thinking nurses to consider yet further (and on that account it was rendered prominent with the ball as the first gift) that the sphere and cube, and the expositions of them, only give and are only to give the *norm;* only the *normal fundamental* and *symbolic* perceptions and representations which can also be symbolized in the same way with other objects which the surroundings of life offer, and can be found in them, should be found in them and be explained by them. But it is highly important for the human being that early in life, and even as a child, something normal be given to him, as it were, as a connecting and comparing measure extraneous to himself (in reference to himself, to life, and to the correlation of the two), first, in order that he may recognize a generality and a unity for all that is particular and individual; next, that he may learn to judge of the one by the other. For it is impossible for man to grasp each individual thing in all its relations. They do not all alike offer themselves fundamentally and on all sides to perception, recognition, and insight. But if he now *thoroughly* penetrates and comprehends *one single thing*, he will through this at the same time also learn in a measure to understand all other things. Thus, if man comprehends fundamentally, and in all its relations, for example, the ball, the sphere, the cube (which are indeed really only one in three), as

representative, as the norm and fundamental perception of all that occupies space, and of what is given and demanded thereby, he will thus become capable of recognizing, observing, and handling easily also all other things, even that which stands alone yet is the same in all its bearings and relations, for he learns to see the manifold in the single, plurality in unity, and *vice versa.*

The giving, possessing, and retaining a normal form which is as simple as it is comprehensive and all-sided, in which he can easily again recognize every other, is what is now still so greatly lacking to man from an early period on through life, less as a means of perception and instruction than as a means of all-sided development and self-education.

I will give here a few hints as an indication of the normal character of the sphere and cube, and how the different objects surrounding the child should be treated accordingly.

A book lies on the table before the child. It can be laid, now on one of its two sides, now placed on one of its shortest edges, now on the long edge. In each of these positions there are now again three different positions; as, for example, in the first, either the back, the long edge, or one of the short edges turn toward the child. Likewise, if it stands on one of the shortest sides, either the back, the long edge, or one of the broad surfaces or covers can be turned toward the child.

To each of these positions, as to every other, the mother and the adult who plays with the child can, as before, now immediately give speech and significance—for example, to the book with its back and title turned to the child:

The title on my back will tell
What is inside. Look at it well.

A rectangular box placed on one of its corners can be turned around the corner diagonal as an axis:

> You must on one corner now turn as I will,
> For quite long enough on the ground you lay still.

So the thoughtful mother proceeds with all that she brings near to her child, and so all that the cube united in itself can be again perceived separately in different objects surrounding the child.

So *single* perceptions of the most different objects can alternate with *normal* perceptions of the cube and sphere, as is given and required by life, and by the moment at which it is done. And again, the various single representations taken disconnectedly, if the quietness of the child permit, can alternate with the carrying out of regular though small series—for example, Nos. 7, 8, 9; Nos. 3, 4, 5, 6; Nos. 27, 28. The child will always, by degrees and in the progressive course of its own development, in play and by means of the play, come to the premonition, perception, and finally to the recognition of *unity*, *constancy*, and *conformity to law*—yes, of the *similarity of the laws of all development.* But this is essentially necessary for man, as is later on the recognition and application thereof in his own life for the attainment of the aim and object of his life. As it is important for him that he himself in play, even as a child, by play should perceive within and without how *from unity proceed manifoldness*, *plurality*, *and totality*, and how *plurality and manifoldness finally are found again in and resolve themselves into unity*, and should find this out in his life.

The representation of other objects by the sphere and cube has indeed been already connected in many ways with what has been hitherto brought forward. However, there are still very many perceptions which there was no

opportunity to mention in the foregoing pages. So, for example, the cube can be now a table on which something is placed for the child. Again, it can be a stool on which the mother places her feet; again, a chair on which she sits with the child; again, the hearth on which something is to be cooked for the child. Again, it may be a a chest in which something is inclosed; now a bureau which has been shut up; now a house with its door shut; again, a well which has been covered; finally, a stove which has been set up, or a bale of goods which has been unloaded. Then, another time, it may be a hammer with which something is to be struck for the child; once more, the stick thrust into the edge, a broad hoe; another time, the stick thrust into the corner, a pointed hoe with which a little bed is dug; finally, a child which turns around; a little girl who dances; a kitten which wishes to catch its own tail. Then, again a snowball; an avalanche which falls from the roof or the mountain; a rock which breaks off and plunges into the valley; or, placed on its surface with a perpendicular stick on the upper surface, a flower pot in which a slender little tree has been planted, and innumerable other things.

The child will be early led through this representation to perceive and comprehend *one* thing under *many* points of view, and *different* things under *one* reference, and the *common* and *general* in and by means of *different* individual things; and the object will be truly dear to the child by the variety which it affords to the child's life, mind, and heart.

Those who have paid attention to this gift, especially those who have employed it with the children, will remark (what we, therefore, also can not pass over silently) that it is actually *the inner union of mind and life between*

mother and child, between the child and his nurse, which gives to this, as well as to all and every play with the child, the true life, its genuine deep significance and genuine efficiency, which bring forth buds, blossoms, and fruit in the child's life. The remark can not escape the thoughtful mother, that it is actually a *threefold love* on the part of the mother which so intimately unites her with the child, viz., *love for the child*, *love of the means of play* (the united life in and with the means of play or occupation), and *love for the great life-whole*, of which she and the child are both members. In reference to the varied manifestation of love, one may express something similar on the part of the child, as also even of the object of play, the means of play, the latter of which may be thus described: The means of play awakens, fosters, and promotes the life of the child, thus mutely, as it were, making love known to the child. It makes perceptible the life and love of the mother who plays with the child; and, lastly, that it makes apparent its own life, and so, partially, the life of the surrounding outer world of which it is a self-active member (Gliedganzes), as the warmth of heart and life, to the child which is made glad, joyful, and contented in play and by means of the play.

And so, as an inducement to the consideration of the play in question, and of all, especially of the earliest child plays, we come to another essential remark: that it is actually the degree, the stage of the all-sided inner satisfaction of *life*, *mind*, and *heart*, attained by man, which determines the keynote, the impress and character of his whole future life.

Thus inner satisfaction, especially contentment of the mind, is to be early—yes, very early—confirmed and fos-

tered in the child and secured to him. On this depends the entire future with its weal or woe, the whole future happiness of the life of man, in so far as it is internal and therefore genuine. But the child will certainly attain this in a high degree if treated in accordance with his innermost nature, if the child sees the objects surrounding him treated in like manner, and especially if the surrounding human beings show themselves consequently satisfied. Thus the child at least presages and feels directly the trinity, or the reciprocal conditioning of *necessity*, *law*, and *love;* and finds later the one in the other and by the other, as the true condition of all genuine well-founded *satisfaction.* So now, equipped with this real treasure in the heart, man can, if fate should demand it, even in boyhood, and yet more in early youth, be confidently committed to the world. For from the satisfaction so deeply grounded there develop in him, and through the satisfaction are associated with him, all the other feelings which bless man—*faith*, *love*, and *hope;* self-respect and the respect of others, as well as the cherishing of others; love of and loyalty to life and vocation; love to God, to Nature, and to humanity, as well as to each individual human being as such.

One of the most especial and essential aims of these plays is to foster and strengthen this satisfaction early in the child—to cultivate it for the stability of mind, heart, and life, and to give this satisfaction to him as the greatest gift for life and on the path of life. But to attain this, three things must also be considered here in the plays as well as in all dealings with the child and in all nurture of his life-tendencies and his tendency to activity —first, that it is to be done for the strengthening and purifying of the child's life, thus for the *union* of the

child with life and *in himself;* second, that it be done in harmony and *union* with the means of employment; and, finally, that it be done for a higher *union* with the collective life-whole, the aggregate and totality of life, and that it bear the definite, unequivocal expression of all this. What we called *love* above appears here under the expression *union.*

With this purpose, therefore, these and the following childish plays (which delight the child, correspond to the intellectual needs of the adult, and harmonize with life and Nature) originated from a loving impulse, and were formed in order early to foster in the child serenity of thought and mind, and, on the other hand, early to keep surliness, disobligingness, and a gloomy spirit of destruction—the tormenting spirits of life, with their consequences—far from the child. These tormenting spirits are given a domicile, especially where the child can not manipulate, or is not permitted to have control over, the surrounding objects with his yet weak power; where the child, with the impulse of his life yet unsatisfied, is, as it were, stifled, and in his deathlike weariness becomes a burden to himself; where the child, feeling the pressure of this impulse of his life, appears obstinate, and even domineering and spiteful. One can not too early preserve the child from such phenomena of life, and it certainly can be done by a correct comprehension and fostering of his impulse to busy himself.

Since the play with the sphere and ball is intended to employ the child from the beginning of his second to the conclusion of his third year, but also is yet further proportionately and correspondingly to employ him, so we here only intimate that its use also entirely *corresponds to the child's capacity for speech, and the course of his de-*

velopment of speech in these years. It contains the simple words *up*, *down*, *there*, *where*, *how*, *there*, *here*, etc. Then the words *bond*, *wall*, *hand*, etc., which all lie within the compass of the child's present capacity for speech, and therefore, as they are clearly spoken before the child, can be exactly imitated by him. The stock of words embraces objects and also actions and qualities. Indeed, the production and use of this play certainly gives, in connection with the plays of the first gift, the ball, a beautiful point of support to, and point of connection with, the equally important consideration of the course of the development of speech in the child.

VIII.

FIRST REVIEW OF THE PLAY; OR, THE MEANS OF FOSTERING THE CHILD'S IMPULSE TO EMPLOY HIMSELF.

BEFORE we advance to the further development of the means of child play and occupation now lying before us, and before the variety of these means is too much divided and scattered, it appears to us above all important once more to see precisely what has been up to this point set forth in words in this connection. For, in all to which man's activity lays claim, especially in human concerns, the clear comprehension of the unity, as it were, of the nucleus and germ of life, and then the entire compass of its variety, plurality, and totality, in their development from unity, in accordance with the laws of life, are above all important. Therefore we stated, even in the first presentation of the plan of this undertaking, that always in the progressive course of the carrying out of the plays, their inner, vital coherence among themselves as well as with the life and course of development of the child and with his surroundings (his environment), should be also shown. Although this has already been done on each occasion in detail, yet we will here once more, take a comprehensive survey of the whole in general, because it is in the highest degree important for the healthy, and particularly for the spiritual, development of the child,

and for the clear and sure fostering of his life as a whole, on the part of the parents.

The first object through which we sought to develop from without the total activities of the child, in which we sought to unite them externally, was the *ball;* and, in contrast with it, as fixed forms evolved from it, the *sphere* and the *cube.*

In and by means of the *ball* (as an object resting in itself, easily movable, especially elastic, bright, and warm) the child perceives his life, his power, his activity, and that of his senses, at the first stage of his consciousness, in their unity, and thus *exercises* them.

By the *sphere* and *cube*, on the other hand, the child becomes himself yet more definitely conscious of his senses, and also especially of the use of his limbs, *exercising* them with and by means of these objects.

The *ball* is therefore to the child a representative or a means of perception of a single effect caused by a single power.

The *sphere* is to the child the representative of every isolated simple unity; the child gets a hint in the sphere of the manifoldness as still abiding in unity.

The *cube* is to the child the representative of each continually developing manifold body. The child has an intimation in it of the unity which lies at the foundation of all manifoldness, and from which the latter proceeds.

In *sphere* and *cube*, considered in comparison with each other, is presented in outward view to the child the *resemblance between opposites*, which is so important for his whole future life, and which he perceives everywhere around himself, and multifariously within himself.

But now as man both unites the single, which finds its

limits in itself, and the manifold, which is constantly developing, and reconciles them within himself as opposites, there results also to the child from both, from *sphere* and *cube* outwardly united, the expression of the animate and active, especially as embodied in the *doll.*

On the one hand, the child therefore demands the recombining of the separated, the reuniting of the disunited. But, on the other hand, he also demands the separation of the combined, namely, of that which is still united; therefore the child tries to open or divide everything. Therefore the *sphere* and *cube*, each of them *divided* according to its *inner dimensions*, will be the necessary advance shown in the next childish plays and means of employment.

Yet the creating, active life of the child requires that here also again the attempt be made to combine and unite the divided in the most manifold way by means of the child's own activity, as his greatest delight consists in the quick alternation of building up and tearing down, of uniting and separating, and to this topic we shall soon return.

If now we cast an inquiring glance on the forms built up and arranged together, although soon torn down and separated again, we shall recognize a number of them as forms of life imitating surrounding life, or as combinations to produce a single form, and hence predominantly as forms of beauty; or, finally, that they are connections and representations for the purpose of comparison in respect to form, size, position, etc., thus predominantly forms of knowledge. Hence we may exhibit our results as regards these plays and these means of fostering the impulse to activity in the following tabular view:

The Ball

The Sphere — The Cube

The Doll
(a general expression of the active or living)

both sphere and cube divided in accordance with the fundamental dimensions in each; and each independently again united

in forms of	in forms of
Life, Beauty, Knowledge	Life, Beauty, Knowledge
predominantly corresponding to the feeling and heart	predominantly corresponding to the thought and intellect

of the child.

IX.

THE THIRD PLAY OF THE CHILD AND A CRADLE SONG.

(See Plates III, IV, V.)

Preface.—The outward employment, the child's play, and his inner world.

It has indeed been stated, even at the beginning of this undertaking, as a fundamental truth, that the plays and occupations of children should by no means be treated as offering merely means for passing the time (we might say, for consuming time), hence only as outside activity, but rather that by means of such plays and employments the child's innermost nature must be satisfied. This truth has indeed been before expressed; but, on account of its deep importance for the whole life of the child and man, it can not be too often repeated, too impressively stated, nor can its truth be too often established from all points of view.

Parents and nurses! we must unchangeably hold fast for consideration in life this fact: that in the self-occupation and play of the child, especially in the first years, is formed (in union with the surroundings of the child and under their silent, unremarked influence) not only the germ, but also the core, of his whole future life, in respect to all which we must recognize as already contained in a *germ* and *vital center*—individuality, selfhood, future personality. From the first voluntary employment,

therefore, proceeds not merely exercise and strengthening of the body, the limbs, and the exterior organs of the senses, but especially also development of the heart and training of the intellect, as well as the awakening of the inner sense and sound judgment. We stop here with the development of the heart and mind, with the germ of anticipatory intuition, of sensation, and of the character therefrom developing.

Friends of childhood and humanity! penetrating observers of life! must we not, looking around us, miss only too frequently in the life of the children true deeply grounded and firmly rooted love and respect toward their parents, and especially toward age? Do we not, when looking around us, miss only too often in the children and young people true respect for their elders and genuine love for humanity as such (apart from rank or position)? Do we not repeatedly miss, with pain, in the mind of the child and of the youth, trustful respect for and love and cultivation of the innermost nature which abides and acts in all beings, and which so readily reveals itself to the quiet perceptions of the child? It is called indeed the highest, but it should, more comprehensively for child and man, be called the deepest, because it is perceived in the depths, in the innermost, in the most hidden nature of the child and man.

Do we not too frequently (and sadly) miss, in the life of children and youth, thoughtful appreciation and trustful respect and love for all which we call *holy*, or which *is holy?* Holy, because we deeply feel and clearly recognize that from its attentive observance health, wholeness—that is, the genuine healthy and unviolated state of the whole man (at one with himself), and likewise the collective relations of life—would proceed.

Yet we must openly and freely avow, as truth-loving and upright human beings, and as beings devoted to the inculcation of uprightness and truth, that by means of the above remarks we have comprehended the actual life and the phenomena of life in their deepest roots.

But perhaps for that reason these remarks have been also made by others, and frequently. This consideration need not disturb us, for we immediately go further, and ask, What have we to do, therefore, that it may be different, wholly different?

We must therefore naturally, above all, develop in children genuine love for their parents, genuine respect for age, the respect for their experience and judgment, which is originally deeply rooted in the child, and love —yes, yearning—for a share of their knowledge. We must make their own inner life and its needs felt and perceived in the minds and souls of children. We must, by creative activity in the outward world, make them at the same time observant and active in thought; but, on the other hand, we must guard against making them inwardly empty by superficial scattering abroad. But, now, how is all this to be done? By what can it be promoted, and in what way can it be attained?

First of all, and in its very starting points, by leading the child to perceive and later to recognize by thought, although by no means as yet to express by words, in the totality of the outward phenomena around him, as a single fact of life, but especially in himself as a vivid emotion and as a feeling, that "my parents and also the grown-up, experienced people around me, not only exert themselves to supply the outward needs of my life by food, clothes, shelter, and even by means of exercise, employment and play, but they are actually anxious also

to develop my powers and capacities, to foster my inner life, to fulfill the requirement of my heart and mind. And this fostering of my innermost being is actually the ultimate foundation and aim of all their outward care, and stands before them actually as the single aim and ultimate purpose of all their efforts." *This* collective perception as a feeling, as a sensation, is certainly as deeply grounded in the unspoiled child as it is early felt by him; for the child perceives *his* life at first as an inner and innermost, as a single and individual one. Parents and mothers! nurses and human beings! the proofs of this lie speakingly before you; only observe them, only analyze them, only read them and study them.

Mothers and fathers, nurses! is it not almost incredible, does it not arouse great astonishment, to be obliged to perceive how the child so very early—we might say even with the first weak expressions of his human *life*—appears to distinguish inner intellectual and loving gifts from outer corporeal ones, or rather to be conscious of the heart and mind of the giver, to feel the giving spirit? Who does not see this in the effect of a friendly glance, of a sympathizingly spoken word, of a tender care which often affords little more than sympathy and companionship?

We certainly refer too many of the phenomena of the earliest child life to the striving after physical well-being; whereas, on the contrary, something spiritual is the cause of them. Of course, in the child, as yet, they flow into one another; but there is no question in the healthy little child which of the two ends or poles is mostly predominant and by which he is most deeply aroused, by spiritual or by merely physical influences.

If, for example, the child not yet two months old longs for his cloak, is already joyously excited when he sees it, but yet more joyously when he sees his nurse move with him toward the cloak, take it up, and finally put it on him—this is not merely in order to be more comfortably carried, for the child desires to go into the open air, he knows already the door which leads thither—he wishes to make a journey of discovery into the world, into the free Nature which offers to him so much that is new. As, too, the circumnavigator does not take ship for the sake of having a sail on the ocean, but in order to extend his own knowledge and that of mankind, to cultivate his own mind and that of mankind. For that reason the child should not be carried past the surrounding objects silently, unsympathizingly, and regardlessly, but such objects should, as much as possible, be shown to him from many points of view and in different situations and relations. It is a remarkable fact, which every one may observe, that the mere love for the outward person of the child, the mere bodily care, does not satisfy him; and, indeed, the nobler the child is in his nature, and the more strongly he feels himself spiritual, the less does he cling to the giving person. He indeed even shuns the one who merely bestows favors on account of his external person. This phenomenon deserves from parents and nurses many-sided consideration and further elaboration.

We also will later return to it; for it is important and indispensable to beneficial education to seek out the phenomena of child life in their innermost causes, in their most secret laboratory. And thus, through this consideration, we have found and recognized what we sought, namely, that the respect and love—yea, the reverence—of

children and youth are gained and secured to parents as well as to elders in proportion to what the latter are doing for the education of the mental life of childhood in general. This respect and this love are gained more particularly by the fact that the child is allowed, according to his small strength of body and mind and his limited capacities, to develop early and by himself, yet free, self-active, and independent, always conscious of a superior protection accompanying and watching him, but without feeling the external hand guiding him. For the simple, good-natured child does not want to be entirely left alone and abandoned to himself, but he wants to feel, as it were, the eye and look of the faithful nurse always about him and above him, really always near him. Would that you all, beloved parents, might succeed in fostering this feeling and this need in your children, and in making this feeling and this need grow up in them and invigorate them, for it is, I might even say, natural to unspoiled children to come to the unity and fount of all life—to God—by means of their own life with their parents; that is to say, this destiny is necessarily postulated in their nature as well as in the development of their life.

Hence the care for the fostering of the innermost, spiritual life of the child must begin at once with birth, and must be directly connected with the care for his bodily life. It must give higher significance and sacredness to the latter, so that the child may feel and perceive both at the same time in the giver, and, consequently, as I have already said, the idea may early come to the child that the bodily care and fostering have besides the outer meaning also a deeper inner reference.

We must therefore with the deepest earnestness state, and for the good of all the relations of life demand, that

the careful fostering of the spiritual inner life of the child begin far earlier than the precise effects of that life become outwardly manifest, and before the inner delicate sense of this life be disturbed, or even choked up, by any kind of influence from without; for the inner spiritual perceptions of the child, only too often withdrawing from our notice, are usually far in advance of their outward manifestations and effects; therefore it is frequently much too late to exert spiritual influence on the child and man at the time when we believe ourselves still able to produce the effects of that influence. Parents would indeed later, as we often hear in life, only too gladly reawaken by words in the child that higher human sense, that sense of love and respect for the highest; but how can the outward inciting word help and fructify when the feeling not only active but shared with others is lacking as a fact of life inwardly perceived by child and man?

One proof of all this is, that it is possible early to accustom the child to purity of heart as well as to cleanliness of body, in the former case discovering itself in feeling and word, as in the latter case, in bodily appearance and act.

Thus, first of all, before any other reflection aroused in him from without come to the child, the following observation as the sun of his whole future life must shine upon and warm him—the reflection that "the fostering care, the development and formation, the realization of my inmost life as a whole in itself, and as a member of a greater living whole, is the object of all which is done for me from without; of all which is done for me by older people, and especially of all that is done for me by my parents." If now the lively appreciation of what has been done to cultivate his inner world by parents and

other people fill the soul of the child so that he may feel and find himself at the same time a whole and also a single member of a higher life unity, then will true love and gratitude toward his parents, respect and veneration for age, germinate in the mind of the child. Then will the vivifying anticipation of the lovingly pervading unity and fount of all life blossom in his soul, bear imperishable fruits in his character and be an abiding quality of his action. It would be a sign of the unnaturalness of the child were it otherwise.

To assist parents and children to obtain these highest gifts and blessings of life is the single and innermost aim of these plays, of these means of employment. To the application and suitable use of these we leave the business of proving and the manner of demonstrating the same. We bring forward but one thing more as essential. If we look into life as it is, we see how the heart and inner life of mankind, but especially that of the adult, is now further from that of children than ever, and more foreign to it. And this is principally because the family life, and especially the life with the children, the treatment of childhood and youth, is no longer in harmony with the attained stage of insight into Nature and life or with its requirements for the development of humanity. But now man, especially the adult, is to feel his mind and inner life again approach to unity with the life of childhood; so the union of life and mind must grow forth anew from the innermost life kernel; and this we hope to hasten through the nurture of children and childhood here advocated, since the spirit from which these plays proceed, and in which they are carried out, is *the spirit of the unity of all life.*

It is true that to the first of these plays objection has

been made, and it has been pointed out as an imperfection, that in it the child may appear not to have sufficient voluntary action outwardly and bodily. But much of this may arise from the fact that the play is as yet only known in its beginnings, but not in its more extended use and its further development. But then it may be considered principally on account of the just stated more comprehensive view of the too dependent and too closely uniting life—by no means as *not* corresponding to the aim of these plays if, especially with the first of them, and yet only in the earliest time of employing them, the child does not appear to be at once fully and separately occupied bodily and outwardly, but the adult often appears outwardly more employed than the child. For just this connecting, outward associated activity between adult and child is very important, in order that thereby the associated inner life between them, which is indeed primordial, but as yet slumbering in the child, may be aroused and fostered. Besides, it depends first of all on the suitable inciting and fostering of the *inner*, *spiritual*, voluntary self-employment of the child in a manner corresponding to the inner as well as to the outer world of the child, and to the nature of mankind in general, in order to make his spirit free, but not on account of the merely outward activity of his body and limbs. The child's course of development teaches us this, since the child comes to the free use of his senses sooner than to that of his limbs. But if now this inner spiritual employment is begun in the child—is, as it were, born in him; if he has found within himself even in its first germs the art (high, indeed, but yet lying near the child) of employing himself in a manner suited to his inner nature; and if he has discovered by and in himself the use of this art,

then follows directly through it the art of outward and bodily employment by means of which the child himself represents and accomplishes, and, indeed, just as was prescribed, proceeding from the spiritual and referring back to it; and thus will be attained the object which is the sole one in the fostering of childhood—viz. development and vivification of the inner world of each human personality, and so for the pure, common life of humanity in mind and spirit, and for the innermost union with all which is called life, therefore pre-eminently with the fount of life, the unity of life itself.

If now in this way even the two former play gifts, of which, however, the second was only partially brought out in its full extension, quite essentially contribute to the attainment of all the exalted blessings and gifts of life above mentioned, and indeed to the foundations of life, this occurs more variedly in the third play gift which we here lay before the parents and friends of children for use and examination. Because this gift includes in itself more outward manifoldness and at the same time makes the inward manifoldness yet more perceptible and manifest.

Let us, therefore, first of all hasten to place ourselves together in the children's play-corner of the family room, or at the play-table of the nursery, and there seek to discover what attracts the child to it in the beginning of his employment of self, or rather by what and whither he is in himself attracted, what he conformably to this attraction would like to represent outwardly, and what he needs for the purpose. Let us take our place there as quietly and as unnoticed as possible, observing how the child between the ages of one and three years, after he has contemplated the form and color of the self-contained body

which he can handle, has moved it here and there in his hands, and experimented upon its solidity, now tries to *pull it apart*, or at least to *alter* its form in order to *discover* new properties in it, and to *find out* new ways of using it. If the little one succeeds in his attempt to separate the object, we see that he then tries *to put the parts together* to form the whole which he at first had, or *to arrange them* in a new whole. We see that he will unweariedly and quietly repeat this for a long time.

Thus, after comprehending the *outside* of the object, the child likes also to investigate its *inside;* after a perception of the *whole*, to see it separated into its *parts;* if he obtained a glimpse of the *first*, if he has attained the *second*, he would like from the parts again to *create the whole.*

Let us linger over this expressive phenomenon, and let us seek first of all to recognize through it what we have to furnish to the child from inner grounds and without arbitrariness, as a plaything for the next play, after the self-contained ball, after the hard sphere, every part of which is similar, and after the single solid cube. This is: something firm which can be easily pulled apart by the child's strength, and just as easily put together again. Therefore it must also be something which is simple, yet multiform; and what should this be, after what we have perceived up to this point, and in view of what the surrounding world affords us, but the cube divided through the center by three planes perpendicular to one another, as the third gift of the children's playthings.

The Nature of this Gift.—With this plaything we now begin a whole series of such playthings, each of which, as was the case with those that preceded, necessarily evolves from the preceding one, viz., the series of cubical rectilin-

ear solids and those which are naturally derived from them. The principal cube appears separated by the mentioned division in this play into *eight* equal cubes. The child thus distinguishes here as a given fact, and without any words (purely as the perception of an object), a *whole* and a *part*, for each component cube is a part of the principal cube. The component cubes have the same form as the principal cube; thus what the principal cube shows once in respect to its *form*, the component cubes show together as often and as repeatedly as there are cubes. This is uncommonly important for the child as a strengthening exercise and a review for clearing up the subject. He thus again distinguishes purely as a perceptible fact the *size* from the *form*, for each component cube shares indeed the cubical form of the principal cube, but not its size. However, one and the same size is again shown by each of the component cubes, hence again as often as there are component cubes. Therefore, by this simple play the above-mentioned *fundamental perceptions*, whole and part, form and size, are *made clear by comparison and contrast*, as well as *deeply impressed by repetition*. The child further perceives, as a fact, *position*, and, what is yet more important, *arrangement* (compare Plate III, No. 1); for before him is shown an above and below, an over and under, a behind and before, etc. Hence, one upon the other, one behind the other, and one beside the other, etc.

The child distinguishes, as a perception of fact, *outer* and *inner*—indeed, he can make the *inner outer*, and the *outer inner*. This important perceptible fact is shown to the child, and the child can repeat it as often as he pleases. The inner, as soon as it becomes perceptible to the organs of sense, becomes immediately the outer; the

inner as inner, on the contrary, can never really be perceived by the outward senses.

We see thus already, from these few examples, that this simplest of all the playthings which contain a truth includes in itself also for the child a constantly and progressively developing series of perceptions suited to the increasing inner development of the child. We shall yet find occasion, in the course of the exposition, to render prominent several of these. For the longer and more profoundly we employ ourselves with this *first divisible plaything* in child life, so much the more manifoldly and symmetrically there unfold themselves in it the properties and nature of the outer world in exact proportion to the capacities of the child, to his stage of inner and outer development, and to the degree in which that world discloses itself to him. And this plaything appears to the child as *a key to the outer world—as an awakener of his inner world.*

Let us consider this for a moment, for it is as important for the comprehension of the course of development of the child as for the recognition and comprehension of the outer world.

How and through what now is the latter first of all accomplished?

By the use of this gift are recognized, comprehended, and represented, gradually and increasingly, the *general* in the *particular* (for example, in the center of each particular cube surface, the center of every square surface); the *most general* in the *most particular* (for example, in *a particular corner point* of the cube, the point in and for itself); *unity* in the *individual* (for example, in that particular cube, the properties and nature of bodies which occupy space); the *simple* and *unital* in the *various* and

manifold (for example, in the various edges of the cube, the nature of the line, its directions, and the points from and to which it is drawn).

But now how does this gift awaken and develop the inner world? In this way, that by means of it become perceptible the *general* as a *particular* (for example, the straight line as one particular edge); the *single* as an *individual* (for example, the point as such, as a particular corner point); the *inner* as an *outer* (for example, the inner principal dimensions of the cube, as outer edges); that which is *felt* and *thought*, as a thing which has *shape* (for example, the whole as a cube); and the *unity*, the *simple*, as a *plurality*, a *manifold thing* (for example, *each* of the three inner principal dimensions, as *four* edges which are parallel to one another); and *thus the invisible becomes perceptible in the visible.*

This apparently insignificant gift, the first in the series of divisible gifts composed of parts, corresponds to this high demand for the development of the human being, and finally of humanity, as well as for the knowledge of Nature; and thus through both, and united in both, for *the genuine knowledge of God.* But as its fundamental form is not only rectilinear, but is more precisely a right-angled parallelopiped, the plaything shows also the ultimate type of most of the shapes which surround the child as quiescent, stable, and firm, especially the ultimate type of structures put together by human hand which stand in their substantiality around the child. Hence this play becomes to the child the key to the outer world. But this play, through this great generality of form, and the capacity of its parts for being easily put together and joined, which is due to this generality, is also an equally excellent means of awakening the inner world.

For just this play in its adaptability to the child makes it possible not only that the invisible thought may be formed, but also that the inner simple thought may be represented visibly in an outward manifoldness.

Here, then, we meet as a very great imperfection and inadequateness—indeed, in reference to the inner development of the child an obstructing, and in reference to its outer knowledge a disturbing element, and in both cases an element actually destructive to the child—an element which slumbers like a viper under roses, in that which is now so frequently provided as a plaything for children; it is, in a word, the already too complex and ornate, too-finished plaything. The child can begin no new thing with it, can not produce enough variety by means of it; his power of creative imagination, his power of giving outward form to his own idea, are thus actually deadened; as when we provide children with too finished playthings we at the same time deprive them of the incentive to perceive the particular in the general, and of taking the means to find it (for example, to see in the general cubical form, and in the grouping of the parts now a piece of furniture of a house or room, now an animal, etc.).

The plays, the first of which is here given, not only avoid this just-mentioned fault, and supplement this just-recognized incompleteness, but they contain more by far, as even this first play of this stage already shows.

We have repeatedly said, and every one can observe, that the nature of the child is to *feel and experience*, to *act and represent*, to *think and to recognize*, and that in this *threefold yet single* nature are included the totality of his expressions of life and of his activities.

The plaything in question corresponds to and wholly

satisfies this threefold expression of the human nature (in itself single) and of the child's life by rendering possible the representation and construction of forms of *beauty*, *life*, and *knowledge*, as was already intimated and indicated even in the former review.

True *knowledge of Nature and the outer world*, and (especially) clear *self-knowledge*, early come to the child by this dismembering and reconstruction and perception of real objects, although by no means as yet by verbal designation of the various products of the activity and of the inner life of children. Even the first plaything of this series leads to clear and distinct, to general and simple conceptions; it leads to the clear arrangement of the feelings, and to the supervision and control of the emotions; it leads to a productive, judicious use of energy, and all this even when life still rests in undisturbed unity within the child; and so it ought to be. Perfectly suitable to the child is now

The Use of this Plaything.—By means of this play, as of all following plays of the kind, *incentive* as well as *material* is to be given to the child (now between one and three years old) *freely to develop and to exercise of his own accord the whole of his powers and talents* in a manner suited to the corresponding stage of life and culture.

In order to furnish to the child at once clearly and definitely the *impression of the whole, of the self-contained* (from this perception, as the first fundamental perception, all proceeds and must proceed), the plaything, before it is given to the child for his own free use, is taken out of its paper covering and again arranged in the box which belongs to it; the cover of the box is now drawn out about a quarter of its length, the box is turned

over, placed with the partly drawn-out cover on the table before the child, and then the cover is wholly drawn out from under the box. The cube contained in it will thus sink on the surface of the table. The box is now raised up carefully in a vertical direction from the plaything, which will thus appear before the observing child as a cube closely united, yet easily separated and again restored. This first careful presentation of this plaything in conformity to its aim, and in respect to the child and his inner nature, is by no means incidental, but, on the contrary, quite essential; for the child receives by means of it the clear, definite impression of a self-contained whole, which, as he soon perceives, is nevertheless separable into its component parts. Since now the child is intent on seeing the new play, the first impression of it will be full of life, and so an abiding one; and nothing is more important for the child than that his first impression of each thing should be that of a body reposing on its own basis, all of whose parts belong together. Therefore the first and earliest impression of the neatness and order of the family room, or even of the children's room, the nursery, is so pre-eminently important for the child.

We can not here pass over unmentioned the remark, essential for the whole life of the child and his course of development, that phenomena and impressions which seem to us insignificant and are often mostly unnoticed by us have for the child, and especially for his inner world, most important results, since the child develops more through what seems to us small and imperceptible than through what appears to us large and striking. Let us thus recall vividly to our remembrance, and for the welfare of our children let us never forget, that from its *beginning* in the smallest and most imperceptible there

goes forth into Nature and into life and development of child and man as a whole and a member, what later on has such great and comprehensive effects; *hence*—wholly contrary to the commonly prevailing view at the present time—*the observation of that which is small, and even imperceptible, is nowhere more important than in the children's room, and therefore in the family room.*

We can not permit ourselves here to suppress two other remarks not less important to us in their deep foundation. The first is, that to the child the outer world develops, advances, and improves according to the same law, and in similar order with the creation of the world, and, above all, of the earth, as we are informed by the Holy Scriptures. The second remark is, that the child's garden of paradise, its Eden, is the nursery and family room, the father's house and premises.

We can, however, here not carry further these passing remarks—to which at some later time particular attention will be devoted, but whose importance, here only intimated, is already explicitly admitted by each parent or nurse—but we must return to the use of the plaything in question.

The cube, which is divisible into parts, lies as a whole, as a unit, before the child. The child wishes to touch, to handle what it sees; one of the component cubes is displaced, and it or another falls finally in consequence; but the cube appearing as a whole is to be examined as to its contents and its separability, and so begins the arrangement of the parts separately and afterward, together in the most varied ways, according to the requirements of the selfhood and individuality of the child; and here again the parts are placed now one on another, now one behind another, and now one beside another.

Experience has shown that healthy, vigorous, and also lively children have employed themselves quietly and thoughtfully by themselves for a considerable length of time arranging the cubes together on different plans, but the plan once chosen is adhered to.

What shall now the true, careful nurse do with it? She ought to let the child, as long as he will, play quietly and thoughtfully by himself. If the child demands sympathy with look and voice, what he does should be pointed out by words; for example, as the child piles one cube on another, she says, "Up, up, up"; if he places them beside each other, she says, "Near, near, near"; so with "behind" and "before," so with "from" or "down," etc. But she can also sing this in changing notes, "Near, near, near," or "Up, up, up," singing "up" with a rising tone and "down" with a falling tone.

Soon after this it will give the child pleasure to connect with one another separation and union, arranging together and separately; this also is accompanied with the words and the measured singing tone, "Up, down; up, down"; or "To and fro; to and fro," etc.; or with more extended change of tone, "Up there, down here; up there, down here," etc. This change of the tone not only outwardly accompanying but even directing his action and so vivifying his play, this play of word and tone will soon please the child; the little one will not only wish and demand it, but even imitate and accomplish it.

If what the child does shows no precise relation to space, and the nurse would like to accompany the child's activity by the singing change of tone, she sings to him in different notes of the scale:

1 2 3
"One, one, one,"

or

"One and one, and one again,"

or

1 2 3
"One, two, three,"

etc.*

If at another time she is carrying the child, and wishes to quiet him, she sings a whole little song to him:

[2]

5 5 3 3 2 2 5 5 5 3 3 2 2 1
Up and down and | down and up, | up and down and | down and up;

or [2]

1 3⌒3 5 5 1 3⌒2 1
One, two, and | three; | three and two and | one

or

8⌒8 7⌒7 6⌒6 5 6⌒6 5⌒5
One and two and | three and four; | one and two and |

[2]

4 4 3 2 5 1
Three and four; | one and two.

The child will now no longer remain unaffected by these little songs, but remembrances and perceptions will become awakened in him; and so he becomes at the same time feeling, thinking, and reflective—that is, aroused in all-sided life-harmony. So it comes to pass by degrees that the child not only perceives the tone emotionally in himself, but, I might say, hears it in and from the dumb body.

Who does not see already from this what a rich variety is developed even from the simplest application of

* By the figures are indicated the tones which are to be sung to the words, 1 representing the keynote, 2 the note which naturally follows it, and so on. The figures at the beginning point out the number of principal parts in each measure.

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the first occupation with this plaything? Who could or would exhaust even this? Enough; we see that the child will be already educated, in the innermost harmony of the life proceeding from God's own nature, to value, foster, preserve, and exhibit that life from himself and through himself, *which is indeed the ultimate and highest object of all education, of all life.* And we have this aim clearly before our eyes and in our hearts by these plays, even from the birth of the child.

The child will for a long time now indeed occupy himself, partly alone and partly in conjunction with his nurse, in the simple arrangement of the blocks separately and together, and with frequent repetitions; but he will soon be incited by the idea of combining, or arranging something (for example, a star), by moving the blocks to and from one another, and will make the attempt.

The intelligent nurse now interprets this dim idea in the child, and sees whether a something (for example, a table, a bench, a chair, etc.), or a plurality of objects at the same time (for example, two chairs, two benches, chair and bench, or table and bench, etc.),* can be perceived in what is represented. What is suggested by the imagination and caprice of the moment is now expressed by word and tone; for example:

5 8 5 3 5 1 5 8 5 3 5 1
A table, a table, a table; a chair, a chair, a chair.

But this now no longer satisfies; the child, though as yet very dimly, connects with the *something* the perception, the idea, of a purpose for this something; for example, he connects with a chair or bench the idea that some one can sit upon it. But still further, as the bare something does

* Compare the illustration on Plate IV, Figs. 14 to 24.

not now satisfy the child, so also he is not satisfied by the bare purpose of this something; but he also demands that this something stand in connection with himself, at least with his life or with somebody or something in his life, for example, the chair (Plate IV, Fig. 18):

"This is grandmamma's chair, on which she sits and takes the child on her lap when he is quiet, and tells him a story. Come, grandmamma, come, there is the chair; you can sit down. Come tell a story to the child." So says the mother, as it were, from the child's mouth, and then goes on: "The grandmamma is not there; she is in the kitchen making soup for father; or she is planting flowers in the garden, little flowers for sister."

"Come, grandmamma, bring the soup; the table is ready; the benches also are standing by it" (Plate IV, Fig. 17). The mother goes on talking for the child, and so carries on a dialogue with him.

Another time the child himself arranges all the blocks to form a *well*. (See Plate IV, Fig. 24.)

"From the clear spring which flows in there, grandfather draws water when he is thirsty; mother draws water from it to water her flowers, or to wash her dear child."

A slight alteration, and it appears the next time as a drinking trough. (See Plate IV, Fig. 25.)

"The drinking trough is so long that the cow and its calf, the horse and its colt, may quench their thirst from it at the same time."

There come the herdsman and the herd:

"The herdsman drives before him horse and cow, calf and colt; the colt is galloping after the horse, the calf is frisking after the cow."

At a somewhat more advanced age little stories may

be told to the child which may be altered in the most various ways; the whole cube, for example, is arranged in the representation given in Plate IV, Figures 22 and 23. They may be considered as ladders; then the mother says:

"Father let his neighbor's son Fred pick cherries from the tree in the garden; he went there and wanted to get the great heavy roof ladder; but when he wanted to stand it up, it fell and broke. 'See, there it falls!' The gardener, Frank, saw it, and said, 'The heavy roof ladder does not belong in the garden, but the light double garden ladder.' Fred saw that Frank was right, and went to get it. 'See, there it stands!' (Fig. 23.) And now he climbed up high and picked beautiful cherries, but he gave some to Frank and to mother and father."

Thus result for each design the most various perceptions and the most manifold applications to the life of the child. We must here content ourselves with these few hints, and in respect to the further details, we must refer to the play, to the description, and to the directions for its use, and to the text for the play itself. Enough! the child is allowed the greatest possible freedom of invention; the experience of the adult only accompanies and explains. Yet the nurse in charge may also request, "Make a chair once more."

All this in reference to the forms of *life* represented by the plaything; these inventions of form may perhaps more manifestly to the child's understanding be called *object* forms, or forms of *things;* for example, "Come, we will make an *object*—a *thing*." "What kind of an *object*, what kind of a *thing* have you made?" It is here quite essential to remark that all the eight cubes always belong to each design—that is, they must stand in some relation to the whole. Thus the child could

indeed have made the design (Fig. 23), for example, so that the *ladder* should be formed of two times three cubes, and one above, connecting the two sets; hence, of seven cubes; in this case the eighth cube must be the "hand basket in which the cherries were picked, and which is now so full that nothing more will go into it."

So with this play nothing need ever exist without a relation to something else, nor must anything appear without relation, as also in actual life nothing ever exists anywhere separate and without relation. Only our gaze is often too weak, our eye too short-sighted or too far-sighted always to notice and to recognize this; but so it ought not always to remain. And to develop man's inner as well as his outer eye from an early age for the near and distant relations of life, for perceiving them rightly, and for seeing through their inner coherence, is one of the ultimate and highest aims of these plays for the welfare and blessing, for the joy and peace of the individual human being as well as of humanity.

We now advance further in the exposition of the use as well as in the introduction into the spirit of the play.

Another time the child makes from the whole eight cubes a form in which there are none too many, none too few; each is in its right place; but we can not say of the design that it is any particular *object*, we can not say it is any particular *thing;* only it is a *something*, for all the *eight* cubes are used in it, and also the whole *eight* cubes seem necessarily to belong to it. And so the design says, as it were, silently and always anew to the inventor and observer, "Take notice! take notice!" (*Hab' Acht!*),* and we observers do not know how to explain this to ourselves; we do not know whether the design means to say

* *Hab' Acht* means "have eight" as well as "Take notice."—Tr.

to us that it has eight (*Acht*) members or parts, or if it means to say to us observers that we should notice (*beachten*) it. This much is certain, that it begins as an *external phenomenon*, and becomes in us as a presentiment; it wishes to appear something to us, and we say involuntarily, "It is beautiful." * It appears to us something, but we do not know what is formed by it; we call it a picture, and it will look now like a *flower*, the inner life of which blossoms out, as it were, in outward appearance—its inner unity in outward manifoldness; now like a *star*, in which its inner individual being breaks forth into the manifoldness of its rays. We can do no otherwise than call these forms beautiful, or rather, in one word, as they themselves are but one in themselves, *beauty*-forms; or, in the mouth of the child, *picture*-forms; often, however, but not always, *flower*-forms, and still less often *star*-forms. It is enough that unity always shines forth from them as the one light shines forth from the star; they are, to the inner nature, to the *mind* and *feeling*, not only something, but something very delightful, without, however, being a something, an object, a thing of outward use in life.

But now how shall we bring to the child's perception this inner unity manifesting itself in the form and by means of it, as if the self-moving unit were a light within the form? To say, "That is beautiful" is indeed very fine; but what does our child know about it? To say "It is pretty" is indeed true, for it makes prominent one form rather than another; yes, it effaces the other. But how

* Here is another one of Froebel's puns or etymologies. What appears *scheint* (shines), and this is *schön*, or beautiful. The same punning is continued below in formed (*gebildet*) and picture (*Bild*). —EDITOR.

shall we make this perceptible to the child? Just through raising, through moving, as the light and the brightness ray out and send their beams upon its path.

Let us also now go on this path; let *us* move and remove what moves and removes *itself* by its own efforts, although for the outer eye it stands still. For instance, the stone always moves [inclines to move] toward the depth [center of the earth], although it apparently lies still before us; as the bud or the blossom on the plant always strives upward and actually rises constantly, and yet to a brief observation can not be seen to move.

Although *the child* does not now understand the mute language, the word expressed by the visible shape of the object, "Take care," yet *we* will notice it; since we endeavor to perceive the inner speech of things, the speech of Nature and of living facts.

Practice and experience will later show that it makes no difference here from what form we proceed, or whether we go forward or backward from this form.

We proceed, therefore, to our lesson on Fig. 1, Plate V. What do we now notice here? Four cubes stand close together in the center. Four others stand around them less close, and, we might actually say, movable. But what now is shown to us by this relation of the four outer movable cubes to the four inner quiescent firmly standing cubes? It shows that *surfaces* or *sides* join *surfaces* or *sides*. But the cube shows also *edges* or *lines*. Just as surfaces joined surfaces, or surface touched surface, so can and must edges join edges, or edges touch edges.

But if, now, surfaces can join on to surfaces, edges on to edges, and so always the *like* can join to one another, so also, therefore, in the progressive course and completion of the development and movement, *opposites* can and must

unite or join with one another, *edges* with *surfaces* and *surfaces* with *edges*. Now, how is all this to be made perceptible to the child in the simplest way? As already said, by moving and removing. We begin with the arrangement of Plate V, Fig. 1; we move one after another of the four outer cubes which now stand with surface against surface, round to the left or right (application of the earlier ball game), so that now edges come to end in (i. e., touch) edges (see Plate V, Fig. 2); then further, edges touching surfaces (Plate V, Fig. 3), and finally surfaces touching edges (Fig. 4, Plate V); and we have thus attained and represented before the child's eye what we wished: we have made manifest and clear the inner unity of the shape in the manifoldness of the movements in and through the change of shapes, and the child will soon give evidence through lively gestures and looks that he finds this dance of shapes beautiful; he will soon find the word *beautiful* descriptive of this dance, and will of his own accord designate it as beautiful when repeated. How now invite the child to the exhibition and consideration of this change of shape? By the thing itself: "Come, child! we will dance the cubes once more. But in order that they may not be tired, always let each wait a little; now dance around to the right, now around to the left." (Plate V, Figs. 1, 2, 3, 4.)

"Come, child! we must also sing for the dancing":

[2]
1 1 3 3 5 5 3
Face to face put; | that is right, |
8 8 7 7 6 6 5
Edges now are | meeting quite;
6 6 5 5 4 4 3
Edge to face now | we will lay,
2 2 1 1 5 5 2 1
Face to edge will | end the play.*

* The figure 2 at the left hand means that there are two half-

The same alterations that have been made with the four outer cubes, or changes similar to them, can now also be undertaken with the inner. The four cubes, hitherto quiescent in the center, can now unfold *their* activity also. (Compare on Plate V, Figs. 1, 5, and 8; also 3, 6, and 7; 2 and 10; 4 and 12.)

Singing can then accompany this action, thus:

Only the outer blocks
Seem now to go,
For the four inner blocks
No movement show.
But all this seeming is only show,
Inner makes outer this way to go.
Its rule is quiet, but we shall see
It makes the inner the outside be.

So, for example, with the above-described last development of the *four inner* cubes (from Fig. 4 to Fig. 12), one can now also return from Fig. 12 through Figs. 11 and 10 to 9; so that now again the four inner cubes remain standing unaltered; and the *four outer* cubes, on the contrary, move around the first in a dance, as it were, either round to the right or round to the left, or alternately to the right and to the left (Plate V, Figs. 12 to 9).

We deliberately give prominence to this example and to this change of form in order to show that, with this treatment of the child's plays, no undue pressure has been put on the course of development of the child, or on the expression of its inner nature in shaping and making forms, but that, as in Nature, the whole can be comprehended from each point and continue to be developed vitally and connectedly.

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notes to each measure and the number over the words signify: the 1 = do; the 3 = mi; the 5 = sol, etc.—EDITOR.

During the formation of these and similar series of shapes, something like the following may now be sung to the child:

[3]

5 8 7 6 6 5
In | joyous dance | going,
5 6 5 4 3
In | frolicsome | play;
3 2 3 2 5 5
We | unity | showing
3 5 5 4 2 1
Reveal the whole al- | way.

Or,

As in our dance we wind,
A garland now we bind.
In all our changes we
Keep unity, you see;
And so our little play
Brings you much joy alway.

This may here suffice as a hint for the introduction to the exhibition of the forms of beauty to the child's life. For what concerns their more extended treatment I must repeatedly refer to the description accompanying the play-thing itself, and to the text.

These forms could also be called dance forms, as we speak of the dance of worlds, of the dance of the seasons, the dance of Nature in general. Dance forms are forms possessing totality, total forms in which each individual heeds and obeys the whole; *dance* forms, wherein each individual is there on account of the whole and the whole on account of the individual. [That is to say, the position of each one of the cubes is determined by the others through laws of regularity, symmetry, and harmony; the whole determines the part.]

Yet in the progressive course of creative activity there will originate from and by this activity forms which can neither be classed with the forms of the first nor with those of the second kind. These are to be designated

neither as forms of life or object forms, nor as forms of beauty or picture forms (for example, Plate III, Fig. 2). Suddenly as by a blow or cut appear two in the place of one; in the place of the whole appear *parts*—two parts. I feel that the parts are exactly alike; they are two halves, two portions of the whole. What does this experiment now tell me? It tells and teaches me that I can separate *a* whole, that I can separate it into *two* parts, into two halves, into two portions. Bodies can thus have *different sizes;* bodies can have the *same size;* moreover, the two halves have a *different form* from the cube, though the form of each half is *like the other.*

Again, in another lesson the whole is divided in a different direction, into two halves (Plate III, Fig. 3). Each part is, in reference to the cube, the same as before. Again, there are two parts which are equal parts, two halves, and yet in reference to the person who creates the new combination, exhibits it and observes it, all is quite different; there the two narrow sides, here the two broad ones, are turned into view. The parts are placed differently as well in reference to the cube itself as in reference to the observer; it is therefore the different *position* which here attracts attention. The cube, so arranged and considered, *teaches* therefore that like parts can have *different positions.* And hence these different groupings have *taught* us and brought to our *knowledge* the fact that groups or bodies can be looked at and contemplated, first of all, in respect to their *form*, *size*, and *position*, but, secondly, in respect to their *combination.* For the two halves of the cube remain the same two halves in respect to their size, form, and position, even if their broad sides are again joined to form the whole cube. But what the cube has *taught* to the child by this, what he has *learned* and *recog-*

nized, is also *true;* and hence, therefore, these forms may be called forms of *truth*, forms of *knowledge*, forms of *instruction;* indeed, for the child they are most suitably called forms of *learning*. But could forms of knowledge, truth, and instruction and learning be for a child from one to three years old play forms, and thus forms of creative independent activity?

Well, why not?

Arrange all the eight part-cubes together (Plate III, Fig. 1), and say, "One whole." But divide it immediately (Fig. 2 of the same plate), and say "Two halves!" Repeat now the union and separation several times, singing:

One whole, two sides; one whole, two sides.

Another time:

One whole, two parts; one whole, two parts.

Again, another time:

One whole, two halves; one whole, two halves.

What a variety of changes through this use of different words and tones! But the change of position can also be brought into combination with it, for example:

One whole (Fig. 1, Plate III), two sides (Fig. 2, Plate III);
One whole (Fig. 1), two sides (Fig. 3);
One whole (Fig. 1), two sides (Fig. 4).

The next time "two parts" can be sung instead of "two sides," and again a third time "two halves." More variety still can be brought into the whole by changing both word and position, for example:

One whole (Fig. 1, Plate III), two sides (Fig. 2);
One whole (Fig. 1), two parts (Fig. 3);
One whole (Fig. 1), two halves (Fig. 4).

Or comparing and connecting and describing *by song* at the same time that the objects are manipulated:

(Fig. 1) Look here and see! One whole, two halves (Fig. 2);
One half, two fourths; two halves, four fourths (Fig. 5);
(Fig. 1) One whole, four fourths (Fig. 5);
(Fig. 5) Four fourths, eight eighths (Fig. 8);
(Fig. 8) Eight eighths, one whole (Fig. 1).
Here are many, here are few;
It's a magic way to do.

Or:

If piles are large, few will they be;
If many, they are small, you see.
Now, pray, what can the reason be?

Or, in general:

Now large, and now small,
Now small, now large grown;
Yet, dear, the cube has
A size of its own.

Or:

Now many, and now few;
Now few, now many view,
This change is pleasant too.

Or bringing adverbs and prepositional words into use to describe new relations in the play:

One half is there, one half is here (Fig. 2);
One half before, one back, my dear (Fig. 3);
One half above, one half below (Fig. 4);
Which I like best I scarcely know.

Or reversed:

One half above, one half below (Fig. 4);
One half before, one back will go (Fig. 3);
One half to left, one half to right (Fig. 2);
This changing is a pretty sight.

Or:

The one half here, one there will go (Fig. 2);
One half above, one half below (Fig. 4);
One half before, one half behind (Fig. 3);
Thus finely word and act combined
Will into one another wind.

Similar and yet different forms can be on another occasion represented with quarters (Plate III, Figs. 5, 6, 7).

The perception of the relations of position as forms of knowledge admits of another beautiful play—viz., where one, for example, in Fig. 2, turns the two inner planes of separation to surfaces or sides outward, and, on the contrary, the two outer surfaces or sides inward, and at the same time sings to the child:

> Inner to outer and outer to in,
> Which of them, pray, by the change will win?
> To think of that I must begin.

These hints concerning the use of the forms of learning as play may now suffice with reference to the text of the plaything.

All these little songs and exercises in perception can be introduced in very many other ways into the life of the child, and indeed they may be quite generally employed for quieting him—e. g., rocking him on your hands now to the left, now to the right side:

> From inner to outer, then inner at last,
> Time in our playing will go very fast.

Or, now shutting the two hands together, now opening both and the fingers on both; then closing each of the fingers on both hands, then again opening them, and singing:

> Now but few, now many see;
> Now but few, now many see.

And now the finger-tips, starting from the little finger, must be allowed to run, as it were, round one another, as if one wished to count them, and the song must be continued:

> It's a pretty play for me.

In the same manner observant and energetic nurses are everywhere given opportunity to apply the lessons of the

play, derived from the dead blocks of wood, so that they exert a direct influence on the life of the child; for example, the play of swinging the child up and down in the arms, and at the same time singing to it:

> Up and down, and down and up,
> So do lively children run;
> Down and up, and up and down,
> Up the hill and down again.

Now, what is the aim of all this? That the child should never be surrounded by anything dead, but only by what he himself is—namely, by life and by living things; that the child should never see nor hear what is destitute of sense and significance, or what is empty; but that he should see, perceive, and discover sense, significance, and connection in all things, as well as the fullness and harmony of life. It is thus by no means intended, especially with the so-called forms of learning, that the child should already definitely comprehend relations of size and number, but that a certain tone be always connected with a certain perception, and the tone, when it is again heard, may recall a certain perception, and so anything indefinite or empty may never come near the child.

We will later return to this subject when we have before us the child of two or three or four years old with bodily powers quite developed, and with free use of his limbs in walking, in lifting, in jumping and swinging. And then the play with the ball, in harmony with the bodily and spiritual development of the child, is seen by us to be a means of education, training, teaching, and learning, altogether as a genuine means of life. For what is the highest gift to child and man?—*life.* The use of what gift is the most important for child and man?—*the use of life!*

What presents are the most prized by the child as well as by mankind in general? Those which afford him a means of unfolding his inner life most purely, and of shaping it in a varied manner, giving it freest activity and presenting it clearly.

So it now seems to me we shall soon discover what is meant by "Come, let us live with our children!" Only let us not shun the labor needed to lay a foundation for life in the small, in the deep, and in the united. The tree of life will surely blossom for us. The twigs will wind themselves into garlands; as the foliage will give us a shade, so will the branches afford us fruit. Let us only faithfully care for our children, and soon will grow up around us a garden of God. Let us only loyally foster the children, and nothing in heaven or on earth has such high promise, such abiding blessing; for God loves his creatures, his human beings; he loves his children; and we children, we human beings, should therefore love our children as much! Let us only show in life union, harmony, and singleness of purpose, and hence reveal the divine. Soon will union, peace, joy, and the godlike incline toward us, and hence toward our children! If you can not already perceive in the individual the totality and unity, in the germ, the blossom, the fruit, the plant, you must have faith in the seed, the soil, the sky, the gardener, the whole, the harmony of life.

Would that this sketch, here given in outline, might show in what all-sided relation to life we look upon the child's plays and occupations! It will show how they ought to be, and are to us for the child the most central point of all, and the point to which all the phenomena of his life relate, so that the child may early also find in himself the inner central point to which all relate, and in

which all is united, the harmony and unity of life, of his life, of all life.

THE MOTHER'S CRADLE SONG.

Rest! rest!
Rest, my little son, rest!
Rest thou in thy mother's arms;
Rest thou on thy mother's breast;
While my love my baby warms,
My heart's delight, O rest!

Rest! rest!
Rest, my darling boy, rest!
Thy mother's care strict watch shall keep
That sister's loving gaze on thee
Shall not awaken thee from sleep,
For that would grieve both her and me.

Rest! rest!
Rest, my trusting one, rest!
To listen to the life within,
The softly heaving breast to see,
Sweet looks of love and trust to win,
Oh, this is bliss indeed for me!

Rest! rest!
Rest, my little heart, rest!
True, tender name! Thou art a part
Of father, and of mother too;
For father's heart and mother's heart
Have found in thine their union true.

Rest! rest!
Rest, my little son, rest!
All life's finest gifts around thee
Spring forth from the loving heart:
Ever may these gifts surround thee,
Banish pain, and joy impart!

Rest! rest!
Rest, my little son, rest!
The peace of soul, the true heart-rest,
May I ever keep for thee!
These are the highest gifts, the best
For earth and for eternity.
Rest! rest!

X.

THE CONTINUED DEVELOPMENT OF THE CHILD, AND THE SELF-UNFOLDING PLAY WITH THE BALL.

It has, in the course of these expositions, been repeatedly asserted—and indeed it was first asserted at the conclusion of the first of them—that the giving of a new play by no means precludes the further use of the preceding and earlier plays. But, on the contrary, the use of the preceding play for some time longer with the new play, and alternating with it, makes the application of the new play so much the easier and more widely significant. On the other hand, the practice of the new play following has a retroactive effect on the more animated and thoughtful, as well as on the more intelligent and freer use of the preceding plays in general. It was also stated that the plays are in themselves a whole, and, indeed, a whole the parts of which develop from one another, and their spirit is felt and recognized as a spirit of union and singleness of purpose. So also is the development of the child himself felt and perceived, and therefore striven for by himself as well as by his observant nurse, as a whole constantly unfolding from itself; hence it receives further nurture.

Yet these playthings, or rather the comprehension of the play and playing of the child as a great *living whole* dependent upon Nature and life in all relations, show also

a different quality. They show, namely, that they continue to unfold in the progressive course of the development and education of the child in a logical sequence; and yet, as it were in harmony with the growth of the child, and unfold themselves anew and generate new things from themselves in their use, in their application, and in a manner suited to the course and the then existing stage of the child's development.

Let us now in this connection stop here at the first, the simplest of the playthings, at the ball.

As the strength of the child develops, the use of the ball becomes more varied, certainly freer, and I might say more personal. So as, for example, the child in the beginning merely lets the ball roll from the box on the table and fall back into the box; then next he lets the ball run back from the cup into the box; from the box again into the cup, and lets it roll round in the cup (both of these acts are frequently repeated actual facts of the first child life and child play), so will the child also very soon—as soon as he has perceived that he can hollow his little hands like a cup—let the little ball run from one hand into the other, (as the child, and especially the little girl, later employs itself for a long time merely by pouring water or sand from one vessel into another alternately). This activity of the child is now taken up and imitated. It is repeated, and at the same time extended by letting the ball run from one hand into the other, but also at the same time—in order to render prominent the resting in the different hands—inclosing and hiding it now in one hand, now in the other, but again showing it alternately at rest now on one hand, now on the other.

The child (like the man) would like to learn the *significance* of what happens around him. This is the foun-

dation of the Greek choruses, especially in tragedy. This, too, is the foundation of very many productions in the realm of legends and fairy tales, and is indeed the cause of many phenomena in actual history. This is the result of the deeply rooted consciousness, the at first deeply slumbering premonition of being surrounded by that which is higher and more conscious than ourselves. In this unconscious premonition the child calls upon all which surrounds him, and particularly on the conscious, speaking beings about him, to tell him this *meaning*, or at least give him some information or hint concerning the kind of relation which exists between things. Indeed, the child demands even of the mute object that it tell him its meaning, and let him perceive these relations. This premonition and demand of the innermost child nature shows itself to all who have the care of children, and especially to the mother. By the satisfaction of this premonition and this demand the child will grow to love and reverence its parents, and acquire respectful recognition of age and experience. The nurse may, therefore, when she brings the child's own play to his more definite perception by imitating it, sing to him as follows:

Over there,
Over here;
Now it is there,
Now it is here;
Now it is far,
Now it is near;
I see now no more
What just now I saw.

Or:

Go there, here; there, here; there, here;
Like a shuttle, wander, dear.
You have woven long enough
For a yard-long piece of stuff.

It is scarcely necessary to say that through this play the interval of time quickly consumed in weaving is symbolized. It is likewise by no means necessary, still less perhaps is it required, that this should be expressed by the child, or even to him. The significance lies open to the feeling, to the emotion, to the perception of the child when the little one complainingly or entreatingly comes to his mother, saying, "Mother, the time seems long to me; what shall I do?" He is briefly answered, "Weave"—that is, in other words, "Busy yourself with the means around you." I believe nothing more is needed for thinking and sensible parents, mothers and nurses, in order to perceive thoroughly the inner constant coherence even of the first and smallest of the child plays with the later manlike professional or business life of the human being now still in the stage of childhood. Or the simple play can be accompanied by singing the words:

Over there,
Over here,
It quickly
Can spring;
And clearly
I sing
A song to it, dear.

In this is indicated the harmony, the accord of the inner, experiencing life with the outer, active life, and the animating, delightful influence of the play.

Yet, before we advance further in the onward development of the free play with the ball, we will first pause to consider another side of the play with the ball, which is in a certain respect related to it.

It will not have escaped the notice of the reader of this book that whenever an opportunity presents itself to chil-

dren they throw the ball upon an *inclined* surface—for example, on a roof—that the ball may roll down it, and they standing below may catch it in the hand.

Seeing this, one can sing with the child, and according to his experience:

Off I send thee;
Yet thou lov'st me,
And show'st to me
Thy constancy.
The shortest track
Will bring thee back,
Straight back to me.

The appearance and meaning of this play are inclination and union; the straight path is under certain conditions the nearest way, at least the straight line is always the shortest. Or, further:

The higher goes my ball,
The swifter it will fall;
And yet I always see
It coming back to me.

Object observed and meaning: the greater the space through which it falls and the longer the unobstructed line of its fall, the quicker is the movement, the stronger is the action and power of the falling body. If one wishes to point out this latter phenomenon for children somewhat older, one can add, singing to the ball as if from the mouth of the child:

Yes, the greater space
Does not destroy your force,
But makes it more, of course.
Did I not perceive it,
I scarcely would believe it.

Yet the child is delighted not only by the rebound of the ball from the slanting surface and the catching it

again, but also with its rebound from the *flat wall*, as will be noticed everywhere where children are. One can sing to the child again, as it were, from its own mouth, the following. We will, however, let the little songs, for better understanding, follow in descending series:

I throw my ball against the wall,
Back to my hand now flies my ball.
Again I throw it far away,
But far from me it will not stay.
O ball! what can the reason be,
Thou always comest back to me?

This is a hint of the elasticity of the ball, etc.

Or:

I long to catch thee,
Quickly to snatch thee;
Come like an arrow
Let loose from a bow;
Come like the wind
Which from hill-tops doth blow.
Thou bringest to me
Much pleasure, much glee.

Or:

Fly from the wall,
Back to me, ball!
And as you spring,
Joy to me bring!

Or, briefly:

Hand,
Wall;
Spring,
Ball.

Now, since the child has practiced itself in this way in catching the ball, we return to the free manipulation of it, or rather to the manipulation of it in perfectly free space. We were considering above the play in which the child threw the ball from one hand to the other; now

we will also bring into the play the act of throwing it or tossing it vertically into the air. The child first tosses the ball into the air, then catches it again with the same hand, tosses it into the other hand from this again back into the first hand, which, as in the beginning of the play, tosses it again into the air, and again catches it, then again tosses it into the other hand, and so goes on as before. Upon this one can sing to the child, and perhaps later sing *with* him:

Go up,
Down fall;
Fly off,
Come, ball.

Up to this point we have merely represented plays in which the child played alone. But the pleasure and liveliness, and, as the children themselves call it, the *fun* of the play, will soon bring a second, a companion to the one player.

They can then again begin with the simple tossing back and forth to each other, and they can themselves sing, or the nurse can at first sing to them or with them, as above indicated:

Over there,
Over here,
Quickly
'Twill spring;
Clearly
We'll sing.
A song to it, dear;
A song to it, dear.

But this play can also soon, especially for skillful children, receive a very simple but considerably extended alteration. Instead of the tossing being done from the right hand into the left hand opposite, or from both hands into both hands as in the former play, it can now

be varied by oblique movements, for example, thus: from the *right* hand of the first the ball goes in an oblique direction to the *right* hand of the second boy; from *this* hand again in a straight direction to the *left* hand of the first, and from *this* again in a slanting direction to the *left* hand of the second boy; *he* now with his *left* hand throws the ball back into the *right* hand of the first boy, who then begins the play anew. To this can be sung:

There and here,
Straight across,
And then oblique.
There and here,
Straight across,
And then oblique.
We will tightly
Weave in playing.
Good work wins the
Mother's praises;
But, alas! now
All is in pieces.

A symbolical portrayal of an activity without any visible results.

But the first play, the simple throwing or tossing to one another, may also be extended in the following beautiful manner: While the two players toss the ball to each other, they either alternately or both at the same time recede from each other by a short step, and at the same time, in proportion to the increasing distance, toss the ball to one another in a higher and higher arch, and sing:

Going high, now,
Lightly fly now,
  In an arc.
Always farther,
Always farther
  Be the mark.

A very beautiful alternation in the form of an extension to this play may be produced if *two* balls are taken, so that each player holds one which he tosses to his fellow; this play can be accompanied by the following words, sung or spoken:

If now we balls are *two*,
We'll show you something new;
See! now a race we try,
And in a race we fly,
Each to the other's hand.

But this play can be also sung alone by a child practiced in these exercises, in which case the conclusion of the song is different, viz.:

Each to the other hand.

It can be seen from this how these plays are not only precisely adapted to the developed strength and acquired skill of the child, but that also both strength and skill are developed by the plays, which are a measure of their development.

But more than two, three, or four children, placing themselves in a triangle or quadrangle, can at the same time take part in this play, so that the first child always throws the ball to the second child, the second to the third, and so on. Since now a greater interval of time elapses before the ball comes to be caught, the desire is increased in the child that the ball may now also come to him; this the children can now again sing, for example:

Ball, I have
A great desire
  You to seize;
Quickly come here,
  If you please.

If there are *four*, *five*, or *six* children or more, one can sing to them, and they can sing to themselves, or rather to their ball:

Gayly to wander
From one to another,
Ball, fly up so,
High in a bow.
For you to seize
Will me much please.

The expression of both is the yearning to subordinate one's self to a higher general law of life, and to a higher requirement of life.

When the number of the playing children increases to six, or perhaps eight, and the ability to play has risen to skillfulness—indeed, to a high degree of accomplishment—one can also bring into the play two or more balls in the proportion to the number of children; for example, a *green*, a *red*, a *yellow*, so that they, like flowers, may wind themselves into a garland. To this may be sung:

Dear little balls,
  Your places take,
Swinging and dancing,
  A wreath to make,
You, like flowers
  Intertwining,
Should be ready
  For combining.

Here enters now especially the subordination to the law of motion, which is just what makes the orderly, concerted, and especially the circling movements and activities of all plays, not only so animating, but also so formative, so uniting. Being in harmony not only with the higher life of Nature, but even with the higher human life, and introducing the child into those phases of life

these plays unfold to receive and become penetrated by these two kinds of life, and they can not be too carefully cultivated, and can not be represented with too much purity, clearness, and accordance with the laws of life.

We now again return to the plays in which an outside foreign object (for example, a wall) is brought into the play. These plays admit of new adaptations, in which two or more children take part, especially now since the development of the whole system of plays has made some essential progress. The familiar game of the *apprentice* and *master workman* finds here not only a place quite suitable for it, but it comes forth here wholly rejuvenated from the living whole of the plays, and as a new thing. We will assume that there are four children of about the same age and development. The first, A (for example, Augustus), begins to throw the ball at the wall, so that it rebounds and falls into his hand, held open to catch it; he sings, meanwhile, and the rest accompany him in chorus:

Tap, tap, tap!
Springing from the wall straight back,*
You to catch will well please me;
An apprentice then I'll be.

One after another of the four players takes his turn in throwing the ball; those who could not catch the ball but let it fall to the ground remain mere candidates, and must begin anew with the next round of the game. We will suppose this to have been the case with B (for example, Bernhard).

Now the second round begins, or, in other words, the new contest. The first player, A, sings; the others accompany him, singing, or merely saying, in chorus:

* As it were, by its own volition.

Tap, tap, tap!
Quickly * from the wall spring back;
You to catch will well please me;
One time, two times, three times, four times, five times,
Then a journeyman I'll be.

We will assume A to have also here again fortunately succeeded and attained the rank of journeyman. But B, who in the first round did not reach the rank of apprentice, but was obliged to remain in the rank of candidacy, must now begin anew, as above said, and we will assume that he now attains the rank of apprentice.

Now steps forward C (for example, Carl). He succeeds likewise as did A; for he arose to the rank of an apprentice in the first game, and we assume that he, like A, now ascends to the rank of journeyman. D, however, can not fulfill the requirements for admission to this rank; he can not catch the ball once during the singing of the journeyman song; but the ball sinks to the ground before the song is ended, and hence D must remain in the rank of apprentice. A and C alone have reached the journeyman stage.

Now begins the *third* round. A again steps forth first. The others accompany him, singing, or merely speaking, in chorus:

Tap, tap, tap!
Springing from the wall far back,
You to catch will well please me;
One time, two times, three times, . . . ten times,
Then I can a master be.

And A has now actually become a *master*. B must repeat the song of the *journeyman* stage and fulfill its requirements, which D must also afterward do. C also

* As if quickening its motion by its own power.

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raises himself to the rank of *master*. Thus A and C are now *masters*, B and D *journeymen*.

Now begins the *fourth* round.

A again first enters the lists; he says or sings, and the others accompany him in chorus:

> Tap, tap, tap!
> Springing from the wall high up,
> You to catch will well please me,
> One time, two times, three times, . . . twenty times,
> A head master then I'll be.

But A has not fulfilled the requirement of the song; he yet remains at the *master* stage.

B sings the master song and rises to a *master*.

C attains the *head-master* stage. D only can not fulfill the demands of the master stage, but remains at the *journeyman* stage.

What an *image* of life is now given to the child in this simple play, carried out only in its pettiest connections! *What genuine education* for life, and what an education for *genuine life!* What a comprehensive *instruction* about life—about true life—taking the whole human being into consideration! What an *exercise* for life as it is, and is to be! Are there yet directions needed as to the details? Not only the developed but the harmoniously developed strength, not only the dominion over the outward but the unison and harmony of the outward with the inward, leads to the beautiful goal of life.

But that the plays may lead to this, it is by no means sufficient to resign the plays to the children; but it is above all quite essential that the spirit of these plays, as in general the genuine spirit of all plays and of each play, should live in the observant mother or nurse, and, above all, in the first genuine teacher. For only on condition

that in him lives the genuine spirit of play—i. e., the true spirit of life—will he call it forth in the children. Through this even the very neighborhood of such a teacher has an educating effect—that is to say, it acts like a magnet, drawing forth the nobleness, elevation, pure humanity lying in the disposition of the child. Therefore now all our thoughts and efforts, all our meditations and aspirations, should be directed to educating and training mothers and nurses for such fostering of childhood and humanity. I shall be obliged to return to this subject at the close of this article. I must now, first of all, complete the discussion of the play lying before us.

That not only the strength called into activity leads to the constant development of the whole life, but that the strength adjusted in every direction to the requirements of life, so as to produce a harmony, has the same result, can be taught to the child by the simple play in which the ball is thrown down to a level plane surface, and bounding from this perpendicularly into the air, is driven back again and again by the flat hand to the plane surface. This play can be accompanied by the words sung or spoken by the child, or by the attentive teacher:

Spring! spring! spring!
You are a brave thing;
On the ground you will not lie,
Always up from it you fly.
Your own force
Does, of course,
Take you up so high.

The child not only finds outside of himself in play, indeed by his play, and indeed by his plaything the ball (although it be a so-called lifeless body), that use of the strength increases the strength, and that orderly employ-

ment of the strength prolongs its use; but he perceives this fact of his own accord, and as a fact of his own nature, and not merely as an external fact limited in its application to his play or to his plaything. Therefore the child now likes to sing at each suitable opportunity to its ball, playing with it at the same time:

How much my ball I prize!
My strength I exercise—
All my strength on thee.
Joy thou bringest me.

To catch thee I must try
Quickly to spring, and high.
If I can succeed,
I am glad, indeed.

When to catch I'm ready,
Must my eye be steady,
And, in glad play, see
No other aim than thee.

My hollowed hands I learn
Always to thee to turn;
If thou dost in them fall,
How glad I am, my ball!

How much my ball I prize!
My strength I exercise—
All my strength on thee.
Dear ball, stay with me!

Hence the meaning of the play is to apply a similar procedure to a solution of the highest problem of life, and *to hold fast the one high purpose amid all the vicissitudes of time and place.*

Little as it has been possible for us up to this point to present an exhaustive or complete view of the manifold details of the plays and occupations already discussed and tested in many of their applications, and to show them in

their influence upon the whole human being, in their developing and training effects on the human being as a child, yet we hope that we have proved our thesis even through this brief presentation from life, since it is derived clearly and unequivocally as a strict consequence from our insight into child nature. We have tried to show that through such a childhood and child nurture as that here aimed at and mapped out, the child is influenced, developed, and cultivated, in the totality of his nature and in the all-sidedness of his being and life. You will also perceive how, through this, it will be quite sufficient for the purpose of the education of children (and this is the only true purpose) that there may be offered to the child through these plays and occupations—that is, through the free sway and action of their pure and uniting influence (especially in the earliest and first foundations of this education), and in such a form that he may receive it into his life—all that we always yearn to obtain for him as his portion on his long life-path.

It is therefore impossible for us longer to repress the thought and wish that these plays might be an undisputed possession of the child-world. And then with this the genuine and original spirit of child life, and of humanity, could make itself everywhere free, and through the spirit of these plays be clearly recognized.

But now how shall we reach this result most effectively and easily, and at the same time make sure that these plays shall be also the possession of the individual families, and that their spirit, above all, may be the spirit of the individual family life, of the family sitting-room as well as of the nursery? Even through the introduction of these plays and occupations into the numerous infant schools already existing in many places, where the chil-

dren till now were too little employed, or not judiciously—that is to say, not self-actively enough. Something essential could be gained by their introduction into these infant schools, because the children would then bring these fundamental and culture-giving occupations home with them from the school and introduce them into the family life. These would serve for judicious and useful self-occupation and further culture for themselves, as well as for their brothers and sisters, and for their companions and playmates; and these things would even be worthy of the notice of their parents. However, we must consider these plays in their reference to the totality of human development, and on account of their pure human influence, as *a common possession of the whole child-world.* The mere introduction into the institutions for the care of little children, and the so-called infant schools now existing, greatly as its realization is to be desired and striven for, can therefore, in many respects, especially for the reasons just given, by no means suffice. But these plays should first of all become a common possession of those families whose children (so greatly needing satisfactory care and nurture) are not provided for by such institutions. Therefore, in such places as are pointed out by the demands of life as well as by the favorableness of the situation, there should be *established by the union* of intelligent families blessed with children of the proper age, such institutions for the bodily as well as spiritual nurture of the whole period of infancy, in which under the guidance of one trained for the purpose, the activity of the children should be carefully fostered and nourished in the way here pointed out, although at first only during a few hours of the day.

The children will thus be soon fitted quietly to carry

out and apply for themselves, although under the eyes of the parents at home, what they learned in the institution. In this way will suitable occupation for children influencing the life of the child, as a whole, enter the families. But in the families themselves, as a whole, true associated family life, which is in itself as elevating as it is rejuvenating, will be again formed by the new, uniting, instructive, and hence entertaining, things which the children bring home from this institution of nurture and employment. This reformation will be further aided by the sympathy which (according to experience) they will find in the parental and family circle, and thus the family will become again the temple and sanctuary for the nurture and preservation of pure human life. And this will be made sure because the several families would unite themselves in this associated [*gemeinsam*—describes what is done for a mass or collective whole rather than for a single individual—hence a school] nurture of life, and bring together their children as if to a genuine family festival.

Therefore we make this precise, clear, well-established proposition, and—according to the well-weighed facts lying before us, and the needs of the children, parents, and families, as well as of the collective whole of the relations of life, clearly recognized and proved by us—we most earnestly summon all to the accomplishment of this plan. Our plan is this, namely, that first of all, in the cities best adapted to the purpose, families already united in themselves and by their nature, inspired by the same genuine love and care for their children, feeling themselves humanly connected with each other, having a reciprocal human respect for one another, may also by association form societies for the establishment of institutions which have for their aim and the point of union of their

collective life the careful preservation and harmonious development of their children, especially by fostering their impulse for activity in a manner worthy of humanity. The beneficial results, the blessings of such institutions for the domestic as well as for the public life, for the life of the citizen as well as for that of common humanity, would be quite incalculable, and would develop endlessly. For all that has now been done as well in public life as in private associations and families for the fostering care of childhood; for the observation, development, and guidance of the children in their first years of life and up to the proper age for school, suits as little the present state of human development, the present state of social and civil life, as it suits the present state of human knowledge or the advance of science, of art, and of the trades. And it is so limited in respect to the true comprehension of the totality of human life, in regard to the means of development, education, and training which are at our command, that the necessary means must be sought to provide what is more satisfactory for the guidance of children from their first childhood up to the commencement of the school period. But this means is simply the voluntary association of like-minded families to form *organizations* in order to afford a system of nurture adapted to the guidance and employment of those of their children who are not yet fit for school—in short, to give such children all that which they must require in accordance with their nature; and, indeed, what the parents must demand for them, in conformity with the needs of the present life.

As now the situation of all the relations of life, with the greatest earnestness, calls upon families to form such united organizations for the associated (*gemeinsam*) guardianship and guidance of their younger children, brought

together for the purpose at least for a few hours of the day; we recognize also the duty on our part to work with them with all our powers, and to lend them a helping hand in carrying out these organizations by elaborating and presenting the means best adapted to the object, as well as by training for it the requisite directors and teachers. It therefore not only lies in the aim of this joint undertaking on account of the high importance of the object, but it even makes an essential part of it to call into life an institution for the education or preparation of teachers trained for the care of childhood. This should be founded here at the same time with it—in accordance with the needs repeatedly expressed to us for the purpose often indicated, namely, the observation of the life of children, and the preparation of teachers through this observation, and especially through fostering their tendency to creative activity and play—in other words, their impulse to constantly busy themselves. Therefore this would be a training school in which leaders and educators can directly have charge of a number of children in the period before the school age, and for the inculcation of the first elements and instruction of sense-perception. We will therefore willingly impart the necessary information to parents, and especially to large associations of families that may be inclined not only to take into earnest consideration the ideas here expressed, but also to carry them out. We would explain in this connection that we have entered into association with women and men who love children and childhood for the satisfactory and comprehensive execution of this design. We have a sufficient number of children of suitable age, and, in addition to this, the means required. The locality chosen for the institution is situated in a favorable spot, surrounded

by rich and beautiful scenery, and the power of a pure, human, associated effort will essentially favor the carrying out of the idea and plan.

May the idea find deeply reaching accord as well as genuine sympathy in its behalf, for the sake of the welfare of the children as well as of the families; may it benefit entire communities and the entire human race, and thus prove a blessing to the individual as well as to the whole!

XI.

THE FOURTH PLAY OF THE CHILD.

(See Plates VI, VII, VIII, IX.)

The Child and the Play.

Before we give the child a new play, a new means of fostering his tendency to employment, let us seek to make ourselves familiar with the exact state of cultivation to which the little one has been raised by the means of development hitherto provided for him, and with the further requirements of this stage of cultivation. Not only what we give hereafter to the child may by such knowledge be made actually to exert a beneficial influence in his life, but also we, as conscious givers, may know what onward development is to be effected in the child in harmony with the development of his whole life by means of the gift; and the child may thus confide in us more and more, may so much the more willingly receive our gift, and so much the more compliantly take it into his life. For the deep, though to the child himself unconscious, cause of angelic purity, the confidence, peace, and joy with which in his yet serene childhood he receives gifts from his parents and from all those who love him, is that he trustingly feels that they give him exactly that which for the moment is beneficial to his inner as well as to his outer life; they do not give him a hard stone instead of nourishing bread; they do not give him a poisonous serpent instead

of the joyous fish which gayly plays in the water and in the sun. Parents, nurses, and kindergartners should spare no effort to preserve this childish faith and confidence. Their effort should be the more strenuous because the child's feelings, are on the one hand, unconscious, unconfirmed, and unfortified, and, on the other, because precisely these unconscious feelings are the soil from and in which sprout forth and grow the most beautiful blossoms and plants, the most glorious fruits of life.

But how is this result attained? Manifestly through the child's oft-repeated experience that what fatherly care and motherly love now give him is precisely what he needs for the fostering and development of his life; and, furthermore, that fatherly wisdom and motherly love know how to adapt to his present condition and needs even what befalls him through chance or accident. But just as these experiences confirm faith, opposite ones destroy it. If parents offer to the child at any stage of development either what he does not then need (though it be intrinsically good and useful), or if they offer it to him in a form wherein he is unable to recognize that which has a beneficial effect upon his life, they will inevitably weaken and indeed destroy (though unconsciously to the child himself) his belief that his parents bear within themselves his whole life, and that they are interested not so much in the outward aspects of that life as in the child's inner nature and its necessary requirements. Such a course of action has, moreover, other and even more injurious effects. Through the child's effort to repel that which is contrary to the needs of his life, indignation and discontent are wakened in his soul; and, on the other hand, from the fact that his normal desires are ungratified, they become inordinate and mischievous.

How may parents, nurses, and kindergartners obtain means of opposing these evil results? Most satisfactorily through a threefold and yet single glance at life. Let them first look into themselves and into their own course of development, its phenomena and requirements; let them recall their own earliest years, and their later stages of development, and look deeply into their own present life. Next, let them look as deeply as possible into the life of the child, and into what he must necessarily require for his present stage of development. Having recognized what the child needs, let them scrutinize his environment, and observe, first, what it offers and does not offer for the fulfillment of such requirements. Let them utilize all offered possibilities of meeting normal needs; and when such needs can not be met, let them recognize this fact, and show the child plainly the impossibility of their fulfillment. Finally, let them clearly recognize whatever in the child's environment tends to waken antagonism and discontent, to remove it if it be removable, and admit its defect if it be not removable.

The child very often seeks for something without at all knowing what he seeks; in like manner he repels something without at all knowing why, for this something was dear to him, and is so still under certain conditions. Yet the child does not for this reason turn away accidentally, neither does he seek the accidental; but he seeks that which is indeed unfamiliar to him but still suited to his present stage of development. Generally, it is the novel for which he seeks, but not a novelty which has no connection with what has hitherto been, for that, should it appear, would obstruct development. He seeks the new which has developed from the old, like the bud from the branch. The child seeks a new, unexpected

turn; a new, unexpected use of a thing; new, unexpected properties; new and yet unconsciously anticipated developments; a new, unexpected connection with his life; and thus, above all, a new connection of his life with that of his parents, of adults, from whom he hopes for and receives suitable life food. The child indeed seeks for the new that is outside of himself, but not on account of its externality. Really he is seeking the new, of which he feels premonitions *in himself* in his own development. Since, however, he does not yet know this and so can not give an account of it, the child seeks especially for *change*, in order, as has already been intimated, to gain a means of growing up within himself and of growing forth outwardly from himself.

Above all, therefore, it is the old within the child which clarifies, unfolds, and transmutes itself, thus developing that which is new. The whole process takes place according to a definite law resting in the child himself, in his life, in life as such. Hence it is that the child unconsciously (yet for this very reason positively) demands that not only all may unfold around him according to definite laws, but that this external development shall make known to him its law, and thus the law of his own life, the union or opposition of the two, and consequently the higher relativity of life.

But for the attainment of all this it is, as already stated, necessary that educators should always carry in themselves, as a whole, the course of development, the course of cultivation of the child.

But now how has the child developed up to this point? How have the world, the objects, and things around him developed?

How has the child developed himself, especially through

the means of play and employment which have thus far been given to him?

The brightening light in the child's mind illuminates the objects around him. In proportion, therefore, as the inner light increases, the nature of external objects grows clear to him. In proportion as he perceives in his own life a definite course of development, and recognizes it as a law of development—in proportion as he perceives in his own life a process of development—he will recognize a process of development in things around him. In proportion as he learns to reason from effect to cause and from cause to effect within himself, will he recognize causality in the external world. In proportion as he recognizes within himself that the *course* of development indicates a *law* of development, will he recognize this law in its external manifestations. This process and law of development is no other than that of progression from the unlimited to the limited, from the general to the special, from unity to individuality, from embryonic to structural life, from the whole to the part, from an undifferentiated to a membered totality.

In conformity with this law the child has been educated up to this point through the gifts already considered; for the education which brings peace and blessing to children and to human beings in general is that which early suggests the truth that the outer world in its essence does not hinder but helps the life of the soul. Such help, however, is realized only in proportion as the inner and outer worlds are comprehended in their essence, their destiny, and their polar opposition. Thus understood, the outer world not only corresponds wholly to the requirements of the inner world, but even comes to meet them, and represents the inner world in and through itself.

The man advanced in insight should be as clear as possible in his own mind about all this before he introduces his pupil or his child into the outer world. Even when he gives the child a plaything he must make clear to himself its purpose, and the purpose of playthings and occupation material in general. This purpose is, to aid the child to freely express what lies within him—to bring phenomena of the outer world nearer to him, and thus to serve as mediator between the mind and the world.

Recognizing the mediatorial character of play and playthings, we shall no longer be indifferent either to the choice, the succession, or the organic connection of the toys we give to children. In those I offer them I shall consider as carefully as possible how the child may, in using them, unfold his nature freely and yet in accordance with law, and how through such use he may also learn to apprehend external things correctly and employ them justly.

As the child's first consciousness of self was born of physical opposition to and connection with the external world,* so through the play with the ball the external world itself began to rise out of chaos and assume definiteness. In recognizing the ball the child moved from the indefinite to the definite, from the universal to the particular, from mere externality to a self-included, space-filling object. In the ball, especially through the *movement*, through the opposites of rest and motion, through departing and returning, the object came forth out of general space as a special space-filling object, as a *body;* just as the child, by means of his life, also perceives himself, his corporeal frame, as a space-filling object, as a *body*. The child has

* See, in Mutter und Kose Lieder, The Kicking Song.

thus obtained two important terms of comparison for his first intellectual development: body and body, object and object. But just on that account it is by no means unimportant what kind of an object, what kind of a body is given to the child for comparison—that is, for play and playing. He feels and perceives *himself* as *life;* so he may and does perceive the ball at least, outside of himself in motion and as *motion.*

At the same time there begins in the child, as in a seed-corn, a development advancing toward manifoldness. For this reason he should receive a corresponding seed-corn in the object which he first detaches as object from the external chaos. Such object should, like himself, include an indefinite manifoldness, and be susceptible of a progressive development. Such an object is the ball.

The second gift consists of a sphere and cube, and illustrates the idea of a self-opposed unity. Through the simplest of contrasting forms it calls the child's attention to differences of form. In the sphere is accentuated unity of form, yet it has the three dimensions of space and contains the possibility of the threefold division which the cube makes outwardly manifest. Thus the sphere illustrates the undeveloped unity of form; the cube, the differentiation of form. This second gift, moreover, retains and develops the movableness already illustrated with the ball, and, what is particularly interesting, develops it chiefly through exercises with the very body (the cube) which in its form embodies the idea of rest. (Compare section 53.)

In the cube, divided once through the middle parallel with its sides in all three directions, and so into eight parts, *each* of the qualities of the whole or principal cube is shown *eight times* (achtmal); thus requiring (as we be-

fore explained this numerical word), to rightly consider (achten) [one of Froebel's etymologies or puns] each of these qualities. Thus the three different kinds of inner directions (surface, edge, and corner direction) come forth very remarkably by means of the divided cube; but, above all, the *three principal directions*, the three surface directions which stand at right angles to each other. These three directions, however, are still undistinguished by difference of dimension, and no inner variety is brought to light. Hence, *by* and *through* them, each can be placed in the position of the other. Through the building and grouping of these eight component cubes, however, there is temporarily manifest a difference between the three principal directions standing at right angles to each other, as *length*, *breadth*, and *height* (or as length, breadth, and thickness), but as abiding properties determining the form these differences of dimension are still lacking. (Compare section 7, page 1.)

Hence a new gift is demanded—a gift wherein the length, breadth, and thickness of a solid body shall be distinguished from each other by difference of size. Such a gift will open the child's eyes to the three dimensions of space, and will serve also as a means of recognizing and interpreting the manifold forms and structures with which he is constantly brought in contact. Such a gift is the cube divided into eight equal oblong prisms or parallelopipeds. This is, therefore, the fourth gift of the means of play and employment, which now follows. Through this gift the child receives a fixed measure both for permanent and vanishing forms, and thus he is able to produce a richer variety of figures and to recognize them in the forms which surround him. Hence the new gift corresponds both to his increasing constructive ability,

and to his growing capacity to comprehend the external world.

We beg those parents and friends who have attentively followed us up to this point in the presentation of our means of employment for children to pause here a moment, in order to notice the simplicity and certainty with which the process of development that has been recognized as true is followed out, and the conditions of satisfactory human education fulfilled.

One of the fundamental principles of such a process of development is that each object given must condition the one which follows; each new gift fulfills and interprets its predecessor, by making explicit what it implied. The child must receive no new gift which was not suggested by that which preceded it, neither must we require of him anything not conditioned by his previous achievements. Both these requirements find themselves wholly fulfilled in the sequence of gifts furnished up to this point, as has been already definitely shown in many points of view in the foregoing pages.

Another requirement of a satisfactory human education is this: that each object shall appear to the child as a self-included whole, and at the same time, through a many-sided connection, as a part of a greater whole. This requirement is also met clearly in each of the means of play hitherto furnished; each is in itself a complete whole; each stands in active connection with those which precede and follow it; each bears them partially within itself, presents them from itself, and can develop them.

Another fundamental idea is, that all knowledge and comprehension of life are connected with making the internal external, the external internal, and with perceiving the harmony and accord of both. As the sphere (and still

more the cube), makes more and more externally perceptible its own internal being, and that of other objects (for example, middle and directions, etc.), so, on the other hand, the child through its use learns to recognize both its own internal characteristics and the internal characteristics of external objects in general, and through such recognitions rises into knowledge of the world and of himself.

What a quiet, clear advance in the development of the child, as well as in the unfolding of the outer world, is thus given! How would it be possible to render prominent on all sides even an intimation of it in its particulars?

The Cube divided into Eight Building Blocks—the Fourth Gift of the Series—its Nature.

Plaything and play receive a quite new significance by the above-given alteration, which is not only simple but even almost insignificant—namely, that the inner difference, intimated in the three perpendicular axes of the cube (and the sphere), now becomes externally visible and abiding in each of its building blocks as a difference of size.

While the forms produced with the preceding gift were massive and space-filling, those produced with the fourth gift incline toward surface forms, may be given either a horizontal or vertical position, and are space-bounding and inclosing.

These forms are also divided into *forms of life*, of *beauty*, and of *knowledge*. Especially in comparison with the forms of the preceding play, the latter have the peculiarity that they show more the extension of surface and length; yet all forms—a few square surfaces excepted—are confined to rectangles. Thus the relations of form

and size of the square and rectangle especially are here presented to the perception. (Compare Plate VI, which contains about half of these forms.) In addition to these, two more new phenomena come forth with this play: these are *equilibrium* and self-propagating *movement*.

Use of the Play.

Necessity, accident, or, in short, free play as such, receives here also its due. The only requirement is that a *name* be quickly given to what has originated under the hand of the child. The name defines the object produced by connecting it with something familiar. Thus the first forms are often a *small house*, a *room*, a *table*, *chairs* and *benches*, etc. But pleasure is given even by merely building up the blocks so that the form may be kept in place by equilibrium and gravity; and it is then a high *tower*, or perhaps the staircase, which pleases the child. He is also pleased by the fact that what is built up separates easily into its parts again. Let no one doubt that the child's inner development is furthered by these building exercises, though no abiding result in the way of outward representation is obtained. By this building the child comprehends the form and use of the single part just in proportion as he receives into himself an abundance of perceptions and conceptions. We must, however, never forget to talk with the child about what he does, or at least designate the result clearly and precisely, with suitable words, so that through the name the child's thought may be aroused, and he may never play heedlessly even when he plays alone. In other words, let us form such habits of attention that the child will never play without precisely grasping and comprehending inwardly what he has outwardly represented.

As all representations are connected with an inner precise *condition*, so here. This condition is simply that before expressed, that for every representation, whether simple or compound, whether the parts are connected or separate (as, for example, a monument, a garden wall, or a village), *all* the blocks should be used, or, at least, be put in connection with the form. The aim of this condition also, as has been already clearly stated, is manifold: firstly, that the child should *not* busy himself *thoughtlessly*, but should have in view a *definite aim* for his action, or at least be incited to perceive an aim; secondly, that he should view the object to be represented in *many-sided references* and connections, which is necessary when, for example, an unused block is to be put in necessary connection with the object already represented; thirdly, and *lastly*, that the child *should employ all the material before him, and leave nothing unconsidered and unused.* Through fulfilling these conditions the child develops on the one hand his powers of perception and conception, and on the other the more spiritual powers of fantasy and inner contemplation.

We have above stated that necessity, accident, or free play determines the first use of the new gift. We will now indicate the next thing to be done. The mother takes the play-box, reverses it, placing it with the cover on the table, draws out the cover from under the box and raises up the latter, so that the cube (Fig. 1, Plate VI) stands before the child. The representations may be most satisfactorily made on a board or paper provided with a square network, each side of the square being of the same size or length as the width of a building block. The mother transforms the cube, as she speaks, into a fireplace in the kitchen, at which she prepares the soup for the

hungry child and cooks the food for the father when he comes from his work. The fire burns *in the middle* of the fireplace, *on* the fire-iron. One can go round the fireplace in order to poke the fire better, in order to cook the food more carefully.

The soup is ready, the food is cooked. The mother and child give the fireplace a push, and it separates into stones for building. The fireplace *consists of building stones* of equal size.

The child wants the soup. The father comes; he desires to eat, but there is no table. The material is immediately changed; the building stones become *building blocks*, or boards, and there stands the *table* (Plate VI, Fig. 11). But the *bench* is now lacking; the *chairs*, the *benches* are wanted, so that the mother, with the child and the father, may sit down to eat. The table (Fig. 11) is generally too large, and one half of it (or rather one half of its material) is quickly changed to a bench (compare Fig. 14, Plate VII) or to two such benches. On the one bench the father sits and eats his food; on the other the mother sits with the child and gives it its soup.

Again, the fireplace is separated into parts; the material does not change. It is summer; it is a beautiful warm evening. The child plays in the yard at the stone table or on the stone benches (Plate VII, Fig. 19). The father comes and sits down by the child; the mother brings him his food and the child its soup. On the bench at the right the father sits; upon the one at the left the mother sits with the child. The mother tells the father how nicely the child has played, how quietly he has occupied himself with his blocks, and thus given her time to prepare the food. The father brings the

child a beautiful blue flower from the field. "See, dear child, here is the flower."

Or, again, another time the stone table and benches are viewed as a turf-table and benches; they stand now, not in the yard but in the garden. When the father hears that the child has pleased his mother, he goes and picks for him the beautiful red flower which nodded to him so kindly.

As two benches (Plate VII, Fig. 13) were formed from the one half of the large table (Plate VI, Fig. 11), so two more benches are now made from the other half. In the middle of the garden is a round plat; around this stand *four benches turned toward it* (Plate VII, Fig. 20). See! five little children are playing "Rooms to let." One child asks now of one, now of another, "Is there no room to be had?" "No chamber to let?" "Is no place open?" "All are occupied." See! there two neighbors change places, and the questioner has quickly taken the place of one of them.

Another time the children play "Visiting." Each of the benches or seats becomes a little house. Or, again, the child builds itself a little house or open garden-hut (Plate VII, Fig. 23). Visits are paid or received; or the mother sits with the child in one corner. Either she tells him something about the carpenter or joiner who has built the house of boards and laths, and made it so strong that they can sit in it quietly, or the tired child sleeps in the mother's arms or on her lap, and she sings to him a little slumber-song:

The child has tired itself of play;
Its eyelids droop at close of day;
It lies upon its mother's breast,
To children a sweet place of rest,
Willingly—yes, willingly!

Another time, the mother goes to walk with the child in the garden; but the wind blows strongly, the rain beats down; so she hurries with the child into the "opened garden-hut." That has doors, which the mother can shut. Now both are safe, for the hut has a roof, so that it can not rain in, and doors, so that the wind can not drive the rain in.

In like manner, if some manifestation of the child gives occasion thereto, the fact may be brought out that the wooden benches and chairs have backs, but the stone and turf benches have none.

It is quite important for the child, and it greatly pleases him, to notice how one object springs from another, and can be turned into another; for example, a table (Fig. 11) into a table and *two* benches (Fig. 13); these into *four* benches (Fig. 20), etc. Through such transformations "the bench with high back and arms" may be produced from the throne (Plate VII, Fig. 22); from this bench may be made the bench with back, arms, and foot-rest; from this, again, the open garden-hut, etc. This changing one thing into another, and so being able to see one in another, is what gives the children pleasure and brings life into their employment and play. The anticipation of a certain necessary inner coherence in the thing, whether it be in its form or in its purpose—this manifold perception of a certain inner life throughout—not only awakens, but fosters and forms the life of the child. Isolation and exclusion destroy life; union and participation create life.

But living objects also may be represented with the blocks; for example, "six blocks form an avenue; father and mother, brothers or sisters, go to walk in it." Another time, "two blocks, laid one on another, with their broad sides touching, form a cow, or one standing alone, a calf;

in the same manner, three or more blocks form a horse and its colt; two blocks joined like a cross represent a herdsman"—thus the child has the herd and herdsman. Then the herd may be driven in, and *presto*, change, six blocks form the stable with two stalls; the two remaining blocks are two cows, etc.

These representations are, indeed, not found on the lithograph leaves, but we indicate them up here in order to show how life itself may be connected with and represented by inanimate objects. The scope of this work makes it unwise to enter into further detail with regard to the *life forms* which may be produced with the fourth gift. In the actual use of this gift with children many more forms will be produced; indeed, they have already been produced, and shall be indicated hereafter.

That the salient characteristics and organic members of the life forms may be thrown into relief by means of stories and talks we have already sufficiently shown, both in connection with this gift and with the third gift. What has been written should, however, be carefully connected with actual use of the gift, and this is especially important in those cases where a *moving force* is manifested outwardly, as equilibrium or as self-propagating activity. Self-propagating activity, moreover, may be simple or in one single direction, divided or having different directions. It may also be uniform or accelerating. [Froebel is referring to those exercises with the fourth gift where, by arranging the blocks in different groups and striking the first block of each group, force is passed along a straight line, around a circle, etc.]

Let us now turn to a new consideration—to the observation of the forms of knowledge.

The whole eight building blocks of the fourth gift,

taken collectively, resemble the cube of the third gift; therefore its parts (as can be seen at the first glance) separate into equal and proportional parts. This fact is made yet more manifest by the play with the blocks. Thus the one bench (Plate VI, Fig. 12) is divided into two equal benches (Plate VII, Fig. 14), and the bench with the foot-rest (Fig. 15) into the two equal benches with foot-rests (Fig. 17); likewise the table (Plate VI, Fig. 11) into two halves, of which the one gives again a table, while the outer half appears divided into two halves in the two chairs or benches (Fig. 13). So, the fourth gift illustrates almost the same relations of size as the cube divided once through the middle on all sides, or, in other words, with the third gift. Should the relations of size, learned by observation and abstracted from the forms of life, be looked at purely as relations of size, they would appear in the fourth gift more as relations of surface and its extension, while with the third gift they appeared as extension of solids and as relations of solids. (Compare Plate VIII.)

The "high wall" (Plate VI, Fig. 8), which one can think of when lying on the horizontal surface as a "floor" and can actually place thus before the child, makes the easiest transition from forms of life to forms of *knowledge*. The treatment of these forms has been already shown in general in the illustrative exercises with the third gift. The fourth gift, however, throws into relief the perception of size by showing similarity of size with dissimilarity of dimension and position. For example, the gift as a whole may be shown first as a cube (Plate VI, Fig. 1), then as a tablet (Plate VIII, Fig. 1). Changes such as these between the representations of solids and surfaces give the fourth gift a peculiar charm for the child:

As *cube* I stand here in my place;
As *surface* now, I show my face,
Yet always am the same—
I like this pretty game.
Now without delay
Divide me in your play;
Making fleetly,
But yet neatly,
Two quite equal parts.

While the mother or kindergartner sings this [or some better] rhyme, she divides the whole cube by *one* motion into two equal parts. The division may be made either vertically or horizontally. In both cases the result is the production of two square prisms, the positions of which vary according to the manner of division. While the mother represents these, she sings in the person of the square to the child:

From above if you divide me,
Both the halves will be upright;
Straight across if you divide me,
Halves recumbent meet your sight.
In position not the same;
But in size they are the same,
Each is like the other half.

If one now wishes to represent more strikingly to the child that the size and form remain the same in different positions, one places the halves with their broad sides now upon one another, thus doubling their height; now side by side, thus doubling their length. In both cases the action is interpreted by song:

Place one half upon one half,*
The form is high, we see.
Lay one half beside one half (Plate VIII, Fig. 8),
A long form this must be;

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*This illustration is lacking in the plates.

Yet equal form and size do show
In each position, as we know.

The upright rectangle may also be turned by degrees on the horizontal plane, as it were, around its middle, or like the hand of a clock or watch around one of its ends, till it assumes the horizontal position.

Whether I am high or low,
Equal form and size I show.

Then different form with equal size:

Place one half *before* a half,
It shows the square complete (Plate VIII, Figs. 3, 5).

Place the half *beside* the half,
And an oblong shape we meet (Plate VIII, Figs. 8, 9).

Though different the forms may be,
An *equal size* in each we see.

That objects identical in form and size may be produced in different ways may also be illustrated in the play with the fourth gift. The child's attention should be called to all these features of his play as *perceptible* facts, and nothing should be passed over heedlessly.

Place a half *beside* a half,
It shows the *square* complete (Plate VIII, Figs. 2, 5).

Place a half *before* a half,
A *square* form still we meet (Plate VIII, Figs. 3, 6).

Though made in different ways, 'tis clear
Equal the *size* and *form* appear.

A new variation of these exercises may be made by dividing the square prism into two equal halves and giving to one a vertical, to the other a horizontal position. The two may then be compared with one another:

Now I will give you something new,
Something you will like to do:
Twice as long and *half* as wide (Plate VIII, Fig. 3),
Half as long and *twice* as wide (Plate VIII, Fig. 2),
The same size are we two (Plate VIII, Figs. 6, 8).

From this representation of the whole as a square tablet, from halving it in two different ways, and from the different possible combinations of these halves, it is evident that the fourth gift offers a far greater number of forms of knowledge than its predecessor. The plates illustrating this gift show a much greater variety of forms than is indicated in the text; and in the description of the gift others will be mentioned. The hints here given suffice to show that the forms of knowledge are adapted to children of three and four years of age, and that they incite plays which are both spontaneous and nourishing to heart and intellect. Yet more than has been here presented is represented by the tablet itself, and yet more is rendered prominent by the description of the play. Yet these few indications for the use of the forms of knowledge as play must here suffice; for they already show with quite sufficient clearness how their contemplation and comprehension are perfectly suited to the life, mind, and spirit of children three and four years of age, and so wholly adapted to actual free play which forms both spirit and heart. The comprehension and treatment of the gift by the motherly spirit, and the representations and perceptions to which such treatment gives rise, will impart to the play a life it is impossible to indicate by the lifeless word. When, however, the word and play are used to throw light upon each other, the exercise is refreshing, elevating, and life-giving. Such exercises, moreover, give the child a presentiment of the

inner harmony of Nature and life. To lead to comprehension of this harmony is, in a certain sense, the true aim of education.

We now turn to the consideration of *forms* of *beauty*, or *picture forms*, or, as they might be called in a figurative sense, *harmonious forms;* and perhaps this name might also have its good and its developing effect, since it is certainly acknowledged that the true comprehension of a thing proceeds especially from its connection with its opposite; thus, in this case, from the connection of the visible and the audible, of quiescence and movement.

The transition to the forms of beauty (picture forms, or, as we have just called them, harmonious forms) is most suitably effected through the forms of knowledge. I consider it very important to retain this transition in general, and more especially in the life and play with the still quite small children.

If, for example, the four fourths in Fig. 1 or 5, Plate VIII, are separated from one another, as in Fig. 4, they appear, in a certain point of view, already as a form of beauty, since, as the parts appear more manifestly as members of a whole, so also the middle and the unity to which they refer in common become more prominent. Now, if each of these four members is turned into the opposite position, so that the corner of each square or member comes to lie where its side lay before, and thus appears as an opposite square, and the corners touch at the same time, the whole becomes still more definitely a form of beauty.

If, now, each of these four members is further separated into two, and thus the whole four members into eight, and they enter in this way into symmetrical reference to the invisible but nevertheless determining middle,

the unity and (by the connecting greater manifoldness) the inner beauty of the whole are rendered yet more prominent. (Compare Plate IX, Figs. 1, 2, 3.) But this, again, conditions a double variety: either the broad sides are turned toward the middle (Figs. 1a, 2a, and 3a), or the end surfaces (Figs. 1b, 2b, and 3b). In the latter case the form appears *radiate;* in the former case, *circular* or inclosing. These forms are counterparts.

The appearance of forms which are at once antithetic and related calls for mediation or transition from one to the other. Hence the radiate form must be connected by intermediate forms with the circular (see Plate IX, Figs. 4a, 4b, 4c). Such connecting forms are of two kinds: in one kind the radiate form is within the circular; in the other it is outside the circular (Plate IX, Figs. 4a and 4b). These transitional forms demand a fresh mediation; hence the figure (Plate IX, Fig. 4c) where the radiate form both contains and is contained by the circular. (Compare with 4a and 4b.)

But now what takes place with the building blocks, when they rest on their *broad* faces as in the cases indicated (Figs. 4a, 4b, and 4c), takes place also when they are placed on their *long*, narrow faces (see Figs. 2a and 2b), and appears again when they stand upright on their ends (see Figs. 3a and 3c, where the forms on this as on the preceding plate are represented in a *ground plan;* thus as only perceived and comprehended from above). Each change of position gives rise to five new forms, and thus fifteen forms are produced by placing the blocks first on their broadest faces, next on their long, narrow faces, and finally on end. If these three different kinds of position are connected among themselves, over a hundred new and constantly differing forms may be by degrees produced

in the course of fostering the child's impulse to development, and can be represented by him, for child-life gives time and opportunity enough for this. So originates a blissful filling up of many hours which were before unemployed by the children; or, at least employed in unmeaning and worthless activity, since in each individual form, and yet more in each particular series of forms, lie laws of life, of Nature, and in general of formation, which in that course of the development of the human being enter into his consciousness in the comparison with Nature and life.

We must now glance at another consideration, differing from the preceding, but not less fruitful for child and play as well as for the adult playmate.

If we survey the forms of beauty produced with the fourth gift in their totality and in connection with the unity from which they are developed—if, in order to attain yet greater unity, we compare them with the forms of beauty produced with the third gift—it strikes the eye very significantly that all these forms and structures rest inclosed, wrapped up, as it were, in the form of beauty of the third gift as in a bud. We have taken, as a proof of this, the form on our Plate IX, Fig. A. The first comparing glance at this, and also at the remaining forms of the plate, shows how all forms (and chiefly Figs. 1a and 1b, Figs. 2a and 2b, and Figs. 3a and 3b) are conditioned —one might say contained—in Fig. A as in a germ or bud. But also Figs. 4a, 4b, and 4c, and those corresponding to them which proceed from the fundamental form Figs. 2a and 2b and Figs. 3a and 3b, as well as the yet remaining forms which it is possible to develop by the connection of these two fundamental forms, all rest, as it were, veiled in the form of union and unity, Plate IX, Fig. A.

In and through what characteristic of the fourth gift is grounded the vast number of different forms which proceed from the single germinal form A? Is it not because the *three* principal dimensions of space, which in the cube only make themselves known as differences of position in the fourth gift, become more prominent, and manifest themselves as differences of *size?* These three relations of *size* are in the fourth gift as abiding and changeless as the *position* of the three principal directions was before and still is.

If we now admit that every one of the forms of beauty produced with the fourth gift may be regarded and used as a fundamental form just as well as Fig. A, we can perceive what a number of forms of beauty (scarcely calculable, and yet more difficult to survey at a glance) may be produced with this gift, and how, nevertheless, the conditions for the representation of each longer or shorter series may always be given in the most exact and definite manner. To illustrate: We may require the child to produce either forms whose sides are all equal, or again forms whose sides are unequal. Confining our attention to the former class, we observe that these may be either encircling, radiate, or made up of the two. Restricting ourselves again to this third variety of figures, we may still further narrow our activity by requiring that the component blocks be placed either on their largest, smallest, or intermediate faces. Placing them upon their largest faces, we produce the figures shown in Figs. 4a, 4b, 4c, Plate IX. Finally, each of these forms is susceptible of manifold alteration. Hence the fourth gift combines universality, boundlessness, and freedom, with restriction and limitation. In this play, indeed, law and coherence emerge even from the apparently capricious and acci-

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dental, for, by following the path of development indicated, each particular form appears as a member of a relatively higher and more inclusive unity, until finally all forms are related to the germinal form, Fig. A, Plate IX. In the visible connection of the pure antitheses lies the formative and instructive influence of this gift for the child. The child early anticipates, perceives, and recognizes how intimately the finite and infinite, necessity and freedom, law, and free will are connected with one another; how inner limitations and law lie at the foundation even of accident, if we are only in condition to perceive and solve all the limitations and connecting links and combinations given at the same time in and with it.

The illustration of this universal law by means of perceptible phenomena is, in our judgment, as important for the heart and soul culture of the child as the absorption of light and color through the day, and the inhalation of air from the atmosphere.

How shall these representations of forms of beauty be carried on with the children? Precisely as has been already explained in the original delineation of these plays: in the same way as mothers play with their children, of their own accord, and guided by motherly love and motherly feeling. Mothers observe some kind of a thing which they believe will captivate the child's mind, be it only for an instant, and they try forthwith to retain it for the child's observation. Some particular object which has a symmetric form has been represented by the mother or the child, or by both together. Through its symmetry it captivates for an instant the child's attention. Let us assume it to be any one of the forms, Figs. 1a, 2a, or 3a, Plate IX. The watchful mother perceives the fascination,

and seeks to heighten and retain it through words spoken or sung—e. g.:

> This is a very pretty play,
> All our blocks in a wreath to lay.

If, on another occasion, the accidentally originated form should be one of those represented in Figs. 1b, 2b, or 3b, the mother might throw it into clearer relief by singing or saying:

> Now all our blocks toward the middle go,
> And clearly a beautiful star they show.

Again, if forms arise like those represented in Figs. 4a, 4b, 4c, the child's attention might be called to them by the words:

> When the stars and circles meet,
> Then we look like flowers sweet.

Occasionally forms are produced which, though symmetrical, are not alike on all their sides. Thus the reader will remember that with the third gift were produced forms whose opposite sides were equal but whose adjacent sides were unequal. Such figures as these may be interpreted by words calling attention to the positions of the sides and the number of blocks:

> Place three blocks on the left,
> Place three blocks on the right,
> With one above and one below, the left and right unite.

Any mother or kindergartner who sympathizes with the child's habits of thought may with a little experience learn to rhyme all his activities and their results. Through her jingles she will make clear to the little one what he has done, and thus his accidental productions will become a point of departure for his self-development. Word and

form are opposite, and yet related. Hence the word should always accompany the form as its shadow. In a certain sense, giving a form a name really creates the form itself. Through the name, moreover, the form is retained in memory and defined to thought.

In addition to wreath, star, and flower forms, the blocks of the fourth gift may be used to produce wheel forms. These wheel forms are transitional, and mediate the forms of beauty and the forms of life. This transitional or mediatorial character should be indicated to the child, and through this and similar experiences he should be given a presentiment of the truth that in all the phenomena of life there is a connection of antitheses or mediation of opposites. An early foreboding of this truth is, in our judgment, of the highest importance to the true development of each human being, for thereby all the phenomena of life are connected into a living and life-giving whole, and nothing remains isolated and insignificant.

The fourth gift has now been considered in sufficient detail, and its practical use indicated in the three essential directions [forms of life, knowledge, beauty]. Two points, however, need further consideration: First, the play itself and the adult playmate; second, the relationship and connection of the different gifts.

The Play and the Adult Playmate.

How rich is the material afforded by this fourth gift for spiritual and intellectual activity, for correct apprehension of the life of childhood, and for the development of that life, has been so clearly indicated in the preceding pages that it need not further be dwelt upon. Nothing of abiding importance for the human being is

untouched by it. It throws light upon life and Nature, touches the springs of feeling and thought, incites action and achievement. It illustrates the laws and conditions of human development, reveals its inner spirit, illuminates its outer manifestations, and throws into relief its successive stages.

Thus it leads to the attainment of the peace of life and of the joy of life. It elevates the family into the guardianship of peace and the promotion of happiness, for through it means are given by which all that has living worth may be drawn within the circle of family activities. Hence to the thoughtful adult this little play may become a mirror which reflects the essential law of life; a point of departure and comparison, through which the phenomena of life may be interpreted; a bridge, which shall connect the inner being of the child with external phenomena, and conversely shall interpret external phenomena to the heart and imagination of the child. Thus our fourth gift becomes in the hands of a reflective person a wonderful means of education; for through sensible facts and experiences runs the path to heart and mind, to will and deed.

The Relation and Connection of the Different Gifts.

It was pointed out, in the commentary on the second gift, that the introduction of this gift to the child should not supersede the use of its predecessor, but that, on the contrary, the two gifts should be played with alternately, the one thus assisting to produce a clearer apprehension and more varied use of the other. The same statement was made in the commentary on the third gift, and its relationship to the second gift in particular was clearly

shown. It must, however, be repeated again, for the third and fourth gifts complement each other in a striking manner, and their alternate use gives new life and freshness to each, and is most strengthening and developing to the spirit of the child. Hence, if several children of about the same age (from two to four years old) are playing, some with the third and some with the fourth gift, they may occasionally exchange boxes with each other. Each child should pass his box in good condition to his neighbor. No one should be allowed to push the contents of his box in a disorderly confusion to the child with whom he exchanges gifts. This requirement is essential both to the retention of the child's respect for the plaything and to the awakening and nourishing of his own sense of order. A similar requirement must be insisted upon when the child, playing alone, wishes to change from one gift to the other. He must combine his component cubes into a large cube, place the box over this, then close and put away the box, before he is allowed to receive the new gift. Such treatment of each gift as a separate and distinct whole is especially important, because thereby the common and unifying elements of the different gifts are accentuated. In like manner, when several children are playing at the same time, with the same gift of the series, it is important that each eight blocks or bricks should have their own box. They should be taken out of this box at the beginning of the play and put back into it at the conclusion. They should never be kept in or taken from a common box or receptacle. Unimportant as these little rules may appear, they are essential to the clear and definite development of the child, to his orderly apprehension of external objects, and to the logical unfolding of his own concepts and judgments.

In a word, the play box should always be treated as a loved, esteemed, and worthy companion. These three requirements hang together.

In a word, the box of building blocks should be regarded by the child as a worthy, an appreciated, and a loved comrade. The three feelings are intimately connected.

When the child has learned to use each of the gifts separately, and has seized their essential and distinctive characteristics, he may be allowed to use them together. This joint use of his playthings is particularly important in the case of the third and fourth gifts.

Since, however, the combination of the third and fourth gifts creates an expansion of the child's play, and requires from him increased power of perception and increased creative ability, the two boxes should not be used together until their separate possibilities have been thoroughly mastered.

XII.

SECOND REVIEW OF PLAYS.—A FRAGMENT.

PETITIONS for a more thorough elaboration of my play and occupation material have reached me from many quarters. I am also requested to state in summary their inner and outer connection. As one essential class of these gifts has now been developed in several series, which have been in use among children long enough for me to observe their fruits, I gladly comply with the wishes of those who have shown sympathy with my efforts. I shall endeavor to connect what I have to say with the summary previously presented. Since, however, the careful reader is by this time in possession of many additional experiences and insights, I shall enter more deeply into my subject, and try to present it from more varied points of view.

Let us take nature as our guide-post and example. Let us endeavor to find the essential nature of material objects and the conditions under which this nature unfolds. In a word, let us study the process of natural development; for the process of development exhibits the essence of the developing object, precisely as the actions of a man exhibit the inner disposition which is their moving spring.

In nature each object develops after its own kind.

Seeking for the ground of this phenomenon, we come to the following threefold result:

1. Each object develops in accordance with the highest and simplest laws of life; hence, in unity and harmony with these laws and their aboriginal cause. Each living object, therefore, reveals these laws in their particular manifestation and in their totality.

2. Each particular object develops in accord with its own individual nature, and in conformity with the specific laws of that nature.

3. Each particular object in nature develops under the collective influence of all other objects. If any object appears to be withdrawn from this collective influence, such withdrawal is mediate, not immediate—as, e. g., when the object is shielded by a roof from the hot sun. This withdrawal itself, moreover, is grounded in the nature of the influence from which the given object is protected—hence may be said to be a phase of this influence itself.

If, now, we strive to grasp in a common unity this threefold process of development, we find an element which, corresponding to ascending stages of development is called force, tendency, life, impulse, energy, and which in each particular object manifests itself in the following forms:

1. As a germinating and developing power (working from within outward).

2. As a receptive power [from without inward].

3. As an assimilative and formative energy [synthesis of the preceding powers].

Thus the pivot upon which all turns is recognition of life or activity, which is in union with the source of all life—i. e., God. The condition of all manifestation of

completeness in nature is the retention of this life-unity (*Lebens-einheit*). We must see clearly the conditions of complete development in nature, and then employ them in human life. Thus only can we help men to attain, upon the plane of human development—which means spiritual development—a degree of perfection corresponding to that which the forms and types of nature show upon the plane of physical development. This dwelling in life-unity is necessary even for the wisest of the wise.

Man, however — the all-surveying man — must rise through ascending degrees of consciousness to perfect insight into the ground, conditions, and goal of his life.

We observe in nature that each successive stage of development does not exclude its predecessor, but ennobles, transforms, and develops it. Man, likewise, must unfold and develop in unity with nature, and thus in undisturbed harmony with the life of the whole, with the unity of this total life, and with its source. He must also attend carefully to the manifestations of his own inner life, and must nurture this inner life. He must recognize that the universal and divine laws of life and existence work also in him and manifest themselves through him. Finally, through free choice and free self-activity he must reproduce—first in feeling and later with clear consciousness—the divine and unifying life.

Therefore we must endeavor to make our children perceive in nature the divine unity of life. We must also aid them to represent this unity in their own lives. Thus shall nature and life interpret each other.

Force and life manifest themselves as formative and constructive energies. We know this to be true of light, heat, and other forces. Even more emphatically true is it that life manifests itself and its accord with law in its

forms. Specific life shows itself in specific structures, conditioned by form and size. Form, again, manifests its nature in the systematic arrangement or articulation of its component parts; size shows itself in its divisions. Both size and form have multiplicity and divisibility; hence both imply and depend upon number.

In order, therefore, to aid the child from the very dawn of consciousness, and through the first exertions of activity, to rightly apprehend his environment, we offered him as his first plaything the ball; for the ball meets all the conditions above enumerated, and hence may be considered as a representative or type of all things severally and collectively. It is in a certain sense, therefore, a symbol of the universal life.

In the plays with the ball the universal qualities of material objects are thrown into relief. Hence through these plays the child learns to recognize the qualities common to all things in his environment—i. e., material, weight, force, cohesion, elasticity, etc. In the structure of the ball he recognizes form, size, and number in undivided unity—a three in one. Thus the ball becomes a key to the child's environment, and a guide to and interpreter of nature both as regards her outer manifestations and her inner life. The illustrations given in this book show how both these results may be attained. In the hands of thoughtful mothers and kindergartners the ball becomes a help to the child in grasping the objects which he sees around him, in their unity and indivisibility, and it also helps him to make a right use of them. The means to this twofold end are the differing and contrasting qualities which the ball illustrates. The nature and relationship of these contrasts are accentuated through the development of the sphere and cube from the ball.

From this point we connect our second review of the gifts with the review already given.

In order that the child may get clear conceptions of the sphere and cube they should be given him sometimes separately and sometimes together. To give them together is especially important, because, as has been so often stated, they help the child to seize the contrasts in the objects of his environment and to find their reconciliation; for the sphere is predominantly the image and type of outwardly manifested and yet really veiled internality; the cube, on the contrary, is predominantly the image and type of an internality which, though only *partially* manifest, is actual and unveiled in this partiality. Thus the two forms are complementary. The plays with the ball lead the child through the universal qualities which the ball illustrates to a general (though vague?) knowledge of particular bodies of nature and of life. The plays with the sphere and cube, and particularly those plays which incite to comparison of these contrasting forms, lead to more specific knowledge of these several subjects.

XIII.

THE FIFTH GIFT. THE CUBE DIVIDED EQUALLY TWICE IN EACH DIMENSION AND WITH OBLIQUELY DIVIDED COMPONENT CUBES. EVOLUTION OF THIS GIFT FROM THE PRECEDING GIFTS, AND FROM THE NATURE OF THE CHILD AND HIS ENVIRONMENT.

(See Plates X–XIII.)

In accordance with a simple, necessary, and self-conditioned law of life, the development of the child proceeds from a definite, invisible, unchangeable, *implicit* unity, which is in harmony with a corresponding unity in the cosmos, toward a goal or consummation characterized by the *conscious* realization of unity in particularity and in manifoldness.

The means of adumbrating to the child his own nature and life, and the nature and life of the cosmos, are his plays and playthings.

Proceeding in this manner and with allegiance to the demands of his nature, we have directed the activity of the child by presenting him with gifts moving from a necessary unit and developing according to inner and immutable laws. These gifts have moved from the simple, uniform, soft, elastic ball to the sphere, which, though equally simple, and conditioned by an apprehensible though invisible center, is relatively to the ball fixed and inflexible, yet even more easily movable. From the soft,

elastic, quiescent ball, and the hard, inelastic, easily movable sphere, we advanced to the undivided cube, an object which to the uniformity of the sphere opposes the manifoldness of its faces, corners, and edges, and in contrast to the movableness of the former embodies the tendency to repose. From the undivided cube, whose *form* was conditioned by contrast to the sphere, we proceeded to the cube divided once in each dimension, and hence consisting of eight component cubes; and from this, in accordance with requirements already fully explained, to the fourth gift, a cube divided by one vertical and two horizontal cuts into eight bricks [rectangular parallelopipeds].

Casting a scrutinizing glance upon this series of toys we discover the following law of progress:

The Ball.—A whole complete in itself; a body round yet easily alterable. [Froebel means that the soft ball is easily changed in shape by pressure.]

The Sphere.—A fixed, inflexible, unmodifiable round body, in which straight lines [axes] having different directions may be conceived although they are *not* visible and *are* interchangeable.

The Cube.—The invisible and interchangeable straight lines conceived as the axes of the sphere have in the cube become outwardly visible and fixed. They retain, however, equality of length.

The Cube divided once in every dimension (third gift). —In this gift the straight lines and surfaces, which are manifest in the undivided cube as faces and edges, are revealed in their *inward* nature. Moreover, what the undivided cube showed once, is here repeated in each component cube. Finally, in building with this gift the child has now and then experiences of straight lines of different lengths.

Building Bricks (fourth gift).—In this gift the right lines of unequal length, now and then manifest in the combinations of the third gift, become a fixture.

This review shows clearly that each successive gift in the series is not only implicit in but also demanded by its predecessor. Hence the fifth gift, to which we now advance, must be indicated in and demanded by the gifts already considered. We need, therefore, only to consider their process of development in order to discover what must be the character of their next successor.

The original gift in our cubical series was a cube divided once in each dimension. The natural progress is from one to two, hence our new gift must be divided twice in each dimension. Each one of its faces will therefore show a division into three equal parts, and the whole cube will be divided into twenty-seven component cubes. This division by threes yields an increase in the number of parts, but not a developing extension in the nature of the gift itself. A new feature must therefore be added to this gift, and it must be one which has been met with occasionally in the combinations made with the preceding gifts. This new feature is the diagonal.

The diagonal is demanded. Vertical and horizontal lines are both straight lines. They are also in their directions contrasting lines. Contrasts in accordance with the universal law of development imply mediation. The diagonal mediates the contrasting right lines, and hence is demanded by them.

The diagonal is also suggested in the preceding gifts, germinates therefore in them and sprouts from them. Whenever, either in forms of life or forms of beauty, surfaces and edges meet, the oblique is transiently shown.

The demand of the new gift, therefore, is that the

oblique line hitherto only transiently indicated shall become an abiding feature of its material. The oblique line, moreover, in accordance with previous indications, must be the diagonal of a square. Now, how shall this demanded diagonal be produced? Simply by cutting the cube through opposite edges, thus dividing it into two parts, each of which is a rectangular column whose ends are equal triangles [triangular prisms].

This division of the cube is demanded both by internal and external considerations. The question next arises, Shall the cube be divided diagonally once, thus yielding only halves, or shall it be twice divided and yield quarters? Manifestly it must be divided in both ways. Finally, we ask ourselves, How many of the component cubes shall be thus divided? As the fundamental number in this gift is three, it would seem right that three component cubes should be divided into halves and three into quarters. Through this division in one third of the cube, three of the component cubes remain whole and undivided, three are divided into halves, and three into quarters. Hence the fifth gift is composed of twenty-one undivided component cubes, three cubes divided diagonally into halves, and three divided diagonally into quarters; the whole, therefore, is made up of three times three times three, or twenty-seven small cubes.

So much in explanation of the essential nature of the fifth gift, its outer form, its composition, and the law of its evolution. Let us now advance to

Its Use.

Before beginning his play with this gift the child must apprehend it as a symmetrical whole, complete in itself. The component cubes should be so packed in their box as

to bring the divided cubes undermost; it is also essential that cubes similarly divided should be placed in a row. In conformity with this demand the bottom of the box must be occupied by one row of undivided cubes, one row of halved cubes, and one row of quartered cubes. The eighteen remaining undivided cubes fill the rest of the box.

If the cubes be thus arranged in the box and covered with the lid, it is only necessary to place the box on the table with the cover downward, then to draw out the cover and raise the box with a steady hand. When the box is withdrawn the whole cube, with its parts well arranged, stands before the child.

This procedure is by no means intended merely to make the withdrawal of the box easy for the child, but, on the contrary, brings to him much inner profit. It is well for him to receive his playthings in an orderly manner—not to have them tossed to him as fodder is tossed to animals. It is good for the child to begin his play with the perception of a whole, a simple self-contained unit, and from this unity to develop his representations. Finally, it is essential that the playing child should receive his material so arranged that its various elements are discernible, and that by seeing them his mind may unconsciously form plans for using them. Receiving his material thus arranged, the child will use it with ever-recurrent and increasing satisfaction, and his play will produce far more abiding results than the play of one whose material lies before him like a heap of cobble-stones.

Since the right use of all objects, whether physical or spiritual, implies primarily division and recombination, or analysis and synthesis, according to definite aims, let the first use of the fifth gift be

The Representation of Forms of Knowledge.

The simplest of these forms of knowledge are obtained by division. The simplest form of division is that which separates the whole cube into equal parts of the least number, and having the greatest similarity in form to the whole cube. Therefore the first division of the fifth gift is into three equal square prisms.

It will be remembered that the third gift was divided in three different ways, but that the parts thus divided differed only in position. In two of these divisions the plane of division was vertical; in one it was horizontal. The two vertical planes differed by extending in one case from right to left and in the other from front to back. In the fifth gift this threefold division is repeated, and is now accompanied by variation in the arrangement of the component cubes. In other words, when the fifth gift is divided horizontally all the divided component cubes will be found in one of its thirds. When it is divided vertically from right to left, the halved cubes will be found in one of its thirds and the quartered cubes in another. When it is divided from front to back, one of the halved cubes and one of the quartered cubes will be found in each third.

Perceptions and recognitions which are with difficulty gained from *words* are easily gained from facts and deeds. Through actual experience the child gains in a trice a total concept, whereas the same concept expressed in words would be only grasped in a partial manner. The rare merit, the vivifying influence of this play material is that, through the representations it makes possible, concepts are recognized at once in their wholeness and unity, whereas such an idea of a whole can only very gradually

be gained from its verbal expression. It must, however, be added that later, through words, the concept can be brought into higher and clearer consciousness. Rhythmic or harmoniously membered speech especially tends to produce this result. Hence all perceptions should be connected with words, that thereby they may be more clearly defined in thought.

Therefore the division and recombination of our cubes may be accompanied by the words—

One whole, three thirds;
Three thirds, one whole.

If, in addition to connecting the act with its interpreting word, we connect with the words the rhythmic form, then to sense-perception and intellectual apprehension we shall give the apprehension of the heart, or, in other words, we shall influence the whole nature of the child as a triune being:

1 5 5 3 1 1
One whole now, three thirds see;
1 5 5 3 1 1
Three thirds now, one whole see.

This very simple division of the cube gives occasion for a great variety of representations; the three table-shaped parts produced by the horizontal division can be joined so as to form a rectangular prism, whose greatest length may be either vertical or horizontal (Plate X, Fig. 1). In either case the rectangular prism may be again divided into three beam-shaped parts [square prisms]—i. e., in beam-shaped parts having a horizontal position (Plate X, Fig. 2), and into beam-shaped parts having a vertical position. To the child these differences of position make the beams seem as different as an oblong whose greater length is horizontal seems to him different from

an oblong whose greater length is vertical. Here, again, division and recombination are accompanied by word, accent, and song:

> One table—three beams;
> Three beams—one table.

Again, we may consider the rectangular prism formed by uniting the three square prisms (Plate X, Fig. 1) as one long table, and, as we alternately divide and reconstruct it, say—

> Long table will three small ones make;
> To form long table three small ones take.

Or, more briefly—

> Long rectangle, three squares see;
> From three squares, rectangle make for me.

In this case direct attention to upper face of prisms. Or—

> One oblong, three squares;
> Three squares, one oblong.

In this case the oblongs in different positions are recognized as having the same form.

The same law must be observed here as in all other plays—the law which permits the child entire freedom in developing from a given point of departure. Thus proceeding from the rectangular prism the child may, according to his own impulse, develop the rhomboidal prism (Plate X, Fig. 4) to the trapezoidal prism (Plate X, Fig. 5). These forms lead on to the hexagonal and pentagonal prisms (Plate XI).

[Froebel omits any consideration of what the child might do if his impulse did not move him to make these forms.]

In all cases, however, it is an incitement to thought

and feeling if simple words and melodies are used to define the child's doings. Through such interpretation the act recoils with more developing power—e. g.:

My cube I can handle
With ease, and you'll see
Six corners, where four
Or where five used to be.

Or—

How easy 'tis my cube to take
And from one form another make!

It is both edifying and enjoyable for the child to discover and repeatedly represent how one form proceeds from another by lawful evolution, as has just been illustrated in the series moving from the rectangular prism or parallelopiped to the hexagonal prism. It is also important for the child to define each form in words—e. g.:

A rectangle has four right angles, etc.;
A rhomboid has two sharp and two blunt angles.

Definitions of this kind must be given without any proof, and simply as verbal expressions of perceptible facts. They should be uttered rhythmically, and should be interpreted by pointing with the fingers to the angles indicated. Thus the words, "Two sharp angles, two blunt angles," should be repeated alternately, and the angles touched as they are named.

Even these definitions may be made rhythmic:

Scan well these forms, always four angles you will find,
Yet ever different are their sides inclined.

So when the angles are similar but have different positions, the following words may be said:

Though these angles alike appear,
In position they differ here.

[That is, the two equal angles either on different sides (rhomboid) or on the same side (trapezoid).]

In further explanation may be added the following words:

The two that are blunt are the larger angles;
The two that are sharp are the smaller angles.

And further [in case of such trapezoids as are illustrated in Plate X, Fig. 5]:

Blunt angles on the shorter sides we see;
Sharp angles on the longer sides must be.

In all that is done, however, the aim must be to follow simply, quietly, and thoughtfully the requirements of the child's inner nature—an aim which these gifts make it easy to realize. The child's representations must be lifted into the clearness and precision for which he longs, and finally his productions must be clearly defined in words.

From this digression, to which we have allowed ourselves to be led as in play by the child, we return to the division of the cubes.

As the division of the cube into thirds was made in three different ways, so the thirds may be divided in three different ways into ninths, and these into twenty-sevenths.

Again, the component cubes may be united so as to form a rhomboidal, a pentagonal, or a hexagonal prism, and divided in several different ways into two, three, four, six, and more equal parts; the shapes of these parts will be four, five, six, and eight sided prisms. They are always, however, *right* prisms—i. e., prisms whose lateral faces form right angles with bases. The use of the cube makes these facts so apparent, that they need only be indicated for each person to discover them for himself and to lead children to discover them.

The children may be incited to effort and discovery by rhymed question and suggestion:

Who can now the large cube change,
And one six-sided form arrange?

Or—

And two six-sided forms arrange.

The cube can change, if each child only tries,
To four straight rows alike in form and size.

See! now I can divide all these
Into five-sided forms with ease.

Whoever can handle the cube well can change
These forms, and four six-sided forms can arrange.

The four six-sided forms you now may take,
And of them two eight-sided figures make.

Look at me now, and lastly you shall learn
How two eight-sided forms to one may turn.

Four equal slanting lines we here can view;
The other sides are equal two and two.

This cube is very changeable; you may turn it with much ease
To forms whose bases have five sides, and more yet, if you please.

Or—

The cube its parts unites in different ways,
And with each change a different form displays.

The transformation of one form into another thrown into relief by these lines is highly important in its developing influence. The forms advance from the simple to the complex and return again to the simple, thus completing a cycle of development.

[Students of Froebel will recognize that he is trying to illustrate the process of evolution, whose natural symbol he finds in the life of the tree.]

In every case separation and division must be followed by recombination. In this way there result from the cube,

by varied groupings of its constituent parts, prisms, whose bases have 4, 6, or 8 sides. [Froebel here describes these prisms as "four-times-one-sided, two-times-two-and-one-sided, two-and-three-times-one-sided, one-time-three-sided, once two-sided, and once one-sided, four times-two-sided."] (See Plate XI, Figs. 1–8.) These bodies after being built up may be easily resolved into their different constituent prisms. The manner of doing this will be perceived at a glance.

A very delightful exercise is to discover how many square prisms may be made of the twenty-seven cubes. Such square prisms may be, first, all of equal size; second, all of different sizes; third, part of equal and part of unequal sizes. Analogous exercises may be carried out with the pentagonal and hexagonal solids. Here as everywhere the point of prime importance for its formative influence is the development of one form from another.

Let us illustrate this kind of exercise by the example of the square prism.

First. Equal Square Prisms.

Of these there are three, each composed of nine cubes.

Second. Unequal Square Prisms.

TWO SQUARE PRISMS.

1 of 25 and 1 of 2 cubes.
1 of 18 and 1 of 9 cubes.

THREE SQUARE PRISMS.

1 of 16, 1 of 9, 1 of 2 cubes.

FOUR SQUARE PRISMS.

1 of 16, 1 of 8, 1 of 2, 1 of 1 cube.

FIVE SQUARE PRISMS.

1 of 16, 1 of $4\frac{1}{2}$, 1 of 4, 1 of 2, 1 of $\frac{1}{2}$ cube.

Third. Equal and Unequal Square Prisms.

THREE SQUARE PRISMS.

1 of 25 cubes, 2 of 1 cube each.

FOUR SQUARE PRISMS.

2 of 9 cubes each, 2 of $4\frac{1}{2}$ cubes each.
2 of 9, 1 of 8 cubes, 1 of 1 cube.
1 of 16, 2 of $4\frac{1}{2}$ cubes, 1 of 2 cubes.

FIVE SQUARE PRISMS.

1 of 16, 2 of $4\frac{1}{2}$ cubes each, 2 of 1 cube each.
1 of 16, 1 of 8, 1 of 2 cubes, 2 of $\frac{1}{2}$ cube each.
2 of 9, 1 of $4\frac{1}{2}$, 1 of 4 cubes, 1 of $\frac{1}{2}$ cube.

SIX SQUARE PRISMS.

2 of 9, 1 of $4\frac{1}{2}$, 2 of 2 cubes each, 1 of $\frac{1}{2}$ cube.

SEVEN SQUARE PRISMS.

1 of 9, 1 of 8, 1 of 4, 2 of 2 cubes each, 2 of 1 cube each.
2 of $4\frac{1}{2}$, 4 of 4, 1 of 2 cubes.

EIGHT SQUARE PRISMS.

1 of 9, 1 of 8, 1 of 4, 1 of 2 cubes, 4 of 1 cube each.
1 of $4\frac{1}{2}$, 5 of 4, 1 of 2 cubes, 1 of $\frac{1}{2}$ cube.
6 of 4, 1 of 2 cubes, 1 of 1 cube.

NINE SQUARE PRISMS.

1 of 9, 1 of 8, 1 of 4, 1 of 2 cubes, 3 of 1 cube, 2 of $\frac{1}{2}$ cube.

TEN SQUARE PRISMS.

5 of 4, 3 of 2 cubes, 2 of $\frac{1}{2}$ cube.

ELEVEN SQUARE PRISMS.

4 of 4, 4 of 2 cubes each, 3 of 1 cube each.

TWELVE SQUARE PRISMS.

5 of 4 cubes each, 7 of 1 cube each, etc.

I have illustrated in perhaps exhaustive detail the square prisms which may be made at the same time from the component cubes of the fifth gift. For this

procedure I have had two reasons: first, to give a sample of the great number of instructive forms which this gift makes possible; second, to show what beautiful combinations proceed from these forms.

Of these combinations I will mention two:

I. Place two or more square prisms one above the other, taking care that the superimposed prism is just half the size of the one upon which it rests: e. g., upon a square prism formed of eighteen component cubes place one of nine cubes; upon a square prism of sixteen component cubes place one of eight, upon this one of four, then in order one of two cubes, one of one cube, and one of one half cube.

If, now, a series of these diminishing square prisms or tablets be laid one upon another, in such a way that the angles of one tablet always touch the sides of its predecessor, the structure resulting will be both pretty and instructive.

Again, if while thus arranging the tablets each tablet be defined relatively to its predecessor as its *opposite* (because of the contrast in position), the fact will impress itself upon the mind that each *opposite* tablet is precisely half the size of the preceding or principal tablet to which it refers. Analogous observations may of course be made in many ways, and in a later stage of development receive accurate expression in geometry. As illustrated with our gift it is a mere experience reached through play, and relates to simple perception of a composite whole, together with the agreeable impression of this whole upon the eye, and through the eye upon the feeling and disposition.

The following words, which must be connected with contrasting observations (i. e., observation of the form from below upward, and from above downward), will

make the relative sizes of the different tablets clear to the child:

Upward, always half as large;
Downward, always twice as large.

Or, with each single tablet—

I'm twice as large as that above me,
And half as large as that below;
But though twofold I appear,
One you'll always find me here.

The second combination alluded to, and which is not less interesting than the one already considered, is as follows: Unite two equal square prisms by their edges (or corners) so that their upper surfaces form a right angle, and connect these prisms by a third square prism extending from the free edge of one to the free edge of the other. This third square prism will contain as many cubes as both the two forms originally united—e. g.:

Unite two cubes by their edges to form a right angle; the connecting square prism will contain four cubes.

Unite square prisms of four cubes each; the connecting square prism will contain eight cubes.

Unite square prisms of four cubes and a half each; the connecting square prism will contain nine cubes.

Unite square prisms of eight cubes each; the connecting square prism will contain sixteen cubes.

Unite square prisms of nine cubes each; the connecting square prism will contain eighteen cubes, etc.

If desired, this process may be described in rhyme:

Let two equal square prisms in a right angle meet,
The prism formed is twice as large when it is quite complete.

If one desires that the explanatory word shall accompany each stage of the representation (by which means

word, act, and object become reciprocally explanatory and vitalizing), the following lines may be used:

If you can by an edge unite
Two equal squares * with an angle right,
And by a third square can combine
Two other edges of these squares in line,
This last third square will, as you plainly see,
As large as both the others prove to be.

For the further development of this group of forms we must refer to the complete directions for the use of this gift.†

It need here only be added that the discovery and combination of geometric forms other than square prisms is also full of interest, and that the mathematical relationships thrown into relief in such combinations are most interesting and instructive. The combinations of hexagonal prisms may be mentioned as peculiarly attractive.

Up to this point the child has been incited to discover figures of like form but of different content. He may now be led to discover figures having an equal cubic content but dissimilar in form—e. g.:

First Series.

1. A square prism of four cubes.
2. A prism with trapezoidal base, of four cubes.
3. A prism (whose bases are isosceles triangles) of four cubes.

[It will be understood that *half* cubes are used in making the last two forms.]

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* I. e., square surfaces united so as to form a right angle.

† These directions have never appeared.

Second Series.

4. A square prism two cubes long, one cube wide.

5. A rhomboidal prism of similar length and width.

6. A prism whose bases are isosceles triangles, made of one whole and two half cubes, each of its legs or lateral sides being of the length of two cubes, and one of these sides serving as its base.

Third Series.

7. One small cube.

8. One square tablet of four cubes.

9. One right column whose bases are one inch square and whose height is four inches.

A single observation brings to light the following facts:

1. Two parallel-sided quadrangles having like bases are equal, if of the same height.

Whatever form the two sides show,
Slanting or straight, or high or low,
If base and height alike you see,
The contents too will equal be.

2. Any parallel-sided quadrangular form and a prism whose bases are isosceles triangles are of equal size when with the same altitude the base of the latter [i. e., of the triangle] is twice as large as the base of the former [i. e., of the quadrangle].

Four corners *you* can bring to view,
While only three *I* show to you;
And see now—I am just as tall
As you; and yet that is not all,
For I can cover twice the ground:
Our contents equal thus are found.

The figures of the second series when compared with one another throw into relief the first of the above-men-

tioned facts. Again, the *quadrangular* figures of the second series when compared with the quadrangular figures of the first series show that one parallelogram has half the contents of another when with equal base it has half the altitude. The rhyme for this is easily discovered.

The equality of the triangle of this series with its parallelograms may be thus expressed:

Four corners you can bring to view,
While only three I show to you.
Twice as tall I am as you,
Just as long, and it is true
That, as we cover equal ground,
Our contents equal must be found.

The triangle of the second series compared with that of the first series shows that one triangle is half the size of another when with half the base it has an equal altitude.

In the third series the bases of the two square prisms show:

1. Proceeding from the smaller to the larger:

When the base and altitude of one square prism are equal to one half the base and altitude of another, its cubic contents are only one fourth as great.

2. Proceeding from the larger to the smaller:

When the base and altitude of one square prism are twice as great as the base and altitude of another, the cubic contents of the former are four times as great as those of the latter.

The mathematical truths shown in this third series were also presented to perception in the third gift, but repeated experiences are of great profit to the child.

The transition from these forms of knowledge to

forms of beauty and forms of life is a very simple one. It will, however, not be readily discoverable by children, who will, on the contrary, begin at once with forms of life.

Forms of Life.

The one permanent and indispensable condition in the production of these forms of life is that in each total product all the material of the gift shall be used. Any piece that is left over must be somehow placed in relation to the whole, and appear as an essential member of the collective representation. Closely following the inclinations of the child, we too will now begin with the forms of life;* and this so much the more, because the manifestations of the child show that through life and deed he is led to the consideration and representation of the beautiful and the true; and, again, that it is the apprehension of the beautiful which leads to consideration, representation, and apprehension of the true. The child, in a word, follows the same path as the man, and advances from use to beauty, and from beauty to truth.

In presenting this gift I have, however, purposely given the precedence to the forms of knowledge. My object is to make parents and kindergartners familiar with the nature of the gift and its possible mathematical combinations. In proportion as the leader is thoroughly acquainted with the material of the gift will be the profit of the plays to which he or she will incite the child, and the pleasure of such plays both to leader and child.

With regard to the production of forms of life the

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* Froebel means that whereas in presenting the gift he has begun with forms of knowledge, the true point of departure for children must always be the forms of life.

same principle holds good as in the production of forms of knowledge. It is essential to proceed from the cube as a whole. In this way the conception of the whole, of unity, stamps itself upon the child's mind, and the evolution of the particular, partial and manifold, from unity is illustrated.

If, now, the box is packed, as above described, so that the divided component cubes lie beneath on the bottom of it, it is only necessary for the child at the beginning of the play to reverse the box, draw away the cover, raise the box vertically and take it away, and the cube stands in complete order before the child. The object may be brought near to the life of the child by the words: A *table*—a table; a *house*—a house; or whatever else the imagination compares it to or will see in it.

From this an *armchair* or a seat can be immediately made; it is necessary merely to place the row of halved cubes upon the row of undivided cubes; this gives the back; the cubes divided in quarters can then be easily separated, and each two quarters placed together in a little four-sided column for arms on both sides, three columns to each side. This chair can be again easily changed into a *divan* (seat of repose), and this again into a *sofa*. From this is then soon formed another *armchair* with half oblique back and arms, and footbench, from which can be easily made a *bedstead*, a *child's bed*, etc.

Proceeding again from the cube, a large *business table* may be represented; from this two different *sideboards*, a *writing table*, with a *chair*, and a *basket* for *paper*. Although his representations are not before him at one time, yet the child can comprise them all in rhyme, bring them before himself in perception and remembrance, and so survey them as a whole; for example:

See how many a pretty thing
I always from the cube can bring:
Chair and sofa, bench and table,
Desk to write at when I'm able,
All the household furniture,
Even baby's bed, I'm sure;
Not a few such things I see;
Stove and sideboard here can be.
Many things, both old and new,
My dear cube brings into view;
So my cube much pleases me,
Because through it so much I see.
It is a little world.

Again, proceeding from the cube, we obtain one *large* and two *small traveling trunks* with arched lids; in the first an empty space of the size of one component cube.

From this, again, the course is quite simple and easy to buildings and houses, which the children especially like to make. House and room, table and bench, are usually the first things the child represents, and he likes the former best opened with doors and windows. This is quite natural, for the child's world, from the remembrance of which come his formations and his conceptions, is at first principally confined to house and room, table, bench, and bed.

The child's life moves from the house and its living-rooms, through kitchen and cellar,* through yard and garden, to the wider space and activity of street and market, and this expansion of life is clearly reflected in the order and development of his productions.

House stairs, and *outside steps*, *wells*, *church*, *public hall*, the whole *village* with its *principal buildings*, then

* The child also loves to build kitchen and cellar, incited thereto, perhaps, by the fascination of the hidden and mysterious.

again the *public oven* alone, the *market place*, and here again the *townhall* or the *guardhouse*, the *city gate*, and, going out through this, the *bridge* appears. It may be seen from this how intimately my gifts are connected with the course of the child's inner and outer development; how they promote and illuminate this development; how the child by means of them strengthens and, as it were, grows out of himself. His representations proceed from his nearest experiences, and are intimately connected with them. The child is not forcibly torn away from his inner world and from his environment. But the mother or kindergartner has many opportunities of correcting the child's perceptions by his representations; and the amendments will be gladly accepted by the child if only they lie within the circle of his experiences and ideas. As these building gifts afford a means of clearing the perceptions of the child, they give occasion for extending these perceptions, and for representing in their essential parts, objects of which the child has only heard, as was the case in the above representations. (Thus the village child has heard only of the guardhouse, and the city child of the public oven, and probably neither of them has seen the monuments, the columns of honor, the lighthouses, the hermitages, etc., which may also be represented.) Instructive and elevating explanations and stories, forming mind and heart, can be joined with these representations of the children, and experience has shown that children are then doubly attentive; it seems as if the story made more impression on the child when referring to his own work.

Children of five years of age, who have gone through with similar exercises with the previous gifts, can build in common at the same time. For example:

Lay four times two whole cubes in an oblong before you; place perpendicularly upon them again four times two whole cubes. Over each two cubes lay two half cubes, so that they touch in the middle by their sharp edges; with the last two cubes, each of the two half cubes yet required is represented by two quarters. In the long hollow thus made sink four whole cubes. What have you made which now stands before each of you? "A house with an overhanging roof, four cubes high and two cubes broad."

What have each of you still left? "A whole cube and two cubes each divided into quarters."

Place the one whole cube by the right gable exactly in the middle of the wall.

Place one of the cubes, divided into quarters, in the same way, in the middle of the left gable wall.

Divide the quartered cube into two halves, and lay each of these halves in roof form on each of the two cubes so that the two small roofs shall slope in the same direction as the large roof. What have you now? "Two little outbuildings to the right and left of the house." "A large house with two little outbuildings, one on each side, each of the size of one cube, with an overhanging roof of a half cube." Can you, each of you, now build this alone? "Yes! yes!" Well, then, do it.

This play also gives great pleasure. This pleasure, as well as the principal characteristics of his product, can also be expressed by the child in song:

A house, a house, a house!
A house belongs to me.
A house, a house, a house!
Come here, come here and see!
In length it is four cubes,
In breadth it is two cubes;

In this house one has no fear.
Room, in grief and joy,* is here
It is two cubes high;
A broad roof here I spy.
For smaller matters stand
Two houses at each hand.

In order further to exercise the child's power of memory and conception, all the space in the house may be filled with things with which the child is familiar; for example, here is the sitting-room, here the kitchen, etc.

A quite peculiar kind of architecture which the children like very much is that which is designated by the name of *art building;* the forms originate especially in a separation and grouping of the parts determined by symmetry and proportion, principally in vertical mural surface extension, but also in erections having in both horizontal and vertical extension at the same time; these erections receive, then, predominantly the character and expression of the columnar and monumental.

From this art building in horizontal and vertical extension proceed then easily

The Picture Forms, or Forms of Beauty.

These forms of beauty may, however, also be produced by proceeding from certain forms of life and architectural forms—e. g., from a four-sided well, or from a square table with ornaments and four cushioned seats.

With these forms of beauty it is above all important that they be developed one from another. Each form in the series should be a modification or transformation of its predecessor. No form should be entirely destroyed.

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* "Gibt Raum in Leid und Freud'."

It is also essential that the series should be developed so that each step should show either an evolution into greater manifoldness and variety, or a return to greater simplicity. These points have been already discussed in connection with the forms of life, and also in the chapters devoted to the consideration of the third and fourth gifts.

We may either let the child proceed voluntarily to these forms from any chosen form of life, or we may make the series of picture forms proceed from a fixed and simple starting point. Before, however, carrying out the latter course the following fact should be considered:

The fifth gift is a cube of three times three times three, and contains twenty-seven component cubes. Therefore either the equilateral triangular form or the square form can be represented by it. Thus all the forms of beauty of the fifth gift are essentially different from those of the third and fourth gifts in this, that they separate themselves into two great distinct series:

The series of *squares* and the series of *triangles.*

The surest foundation of both, as series of cultivation and development, is found in the *forms of knowledge.* This foundation of the first series is found in that form of knowledge in which the cube is divided into *four* prisms (whose bases are isosceles triangles, each of which is composed of four and a half component cubes), and *one* square prism or tablet of nine cubes, around which the four triangular prisms are arranged in a square form. (See Supplement, Plate XII, Fig. 1.)

The *second* series of forms of beauty (the triangular forms), on the contrary, find their best foundation in that form of knowledge in which the cube is divided

from right to left into three equal beam-shaped parts. These parts are easily put together, so as to inclose an equilateral triangle. Each of the sides of this inclosure is nine cubes long. (See Plate X, Fig. 4.)

We contemplate here, first of all, a series of forms of beauty which can be developed from the fundamental form of the square. (See Plate XII, Fig. 1.)

The essential beauty and the developing and forming influence of these plays, for which the greatest freedom is always given in respect to the choice of the starting point, consist in the fact that when a way of formation and development, a way of representation, is once entered upon, and we wish to come to a definite, clear aim in a definite, clear manner, we must always proceed in accordance with the chosen way till we attain to the ultimate aim of the development. This course of development, everywhere perceptible in these plays, expresses itself here with special clearness.

In the second place, it is important that each line of development entered upon be clearly, sharply, and exactly apprehended both by ourselves and by the playing child. Perception must be clear, use and adaptation exact, and the words in which our procedure is described specific. This manner of carrying out the play is of every possible advantage, not only in its influence in the culture of the child's intellect, heart, and practical efficiency, but also in its power of creating a trustful relationship between the nurturer and the nurtured, mother and child, kindergartner and pupil. Such a trustful relationship is kept intact by an easily comprehended interchange of thought and act.

So in the case before us, especially with the execution of the first series of the forms of beauty proceeding

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from the square. (Compare the above-named Plate XII, Figs. 1–6.)

Inner and outer are pure opposites; therefore it may be left to the playing child himself to begin his changes from the square prism in the middle, or from the four triangular prisms outside. Inner and outer appear also in each of these two cases as opposites; and so the playing child may begin his play either in the middle of the square prism or in its outer cubes; either with the inner or outer sides of the triangular prism.

A still further choice is whether the movement shall be on all sides (that is, on four sides), or on two and two. Each beginning requires a specific development, as a certain limitation is always implied in so much change and freedom. Of course, each series of development may be broken off at any stage, and a new one entered upon, but then the playing child should himself (in the stated manner, although not by words, yet clearly, according to the object and the perception) give an account of the connected ways of formation through which the accomplished form has resulted.

We will now proceed from the fundamental form (Plate XII, Fig. 1). This form, though simple, bears a great variety within itself and renders a yet greater one possible. The way of formation is that of unfolding from the middle on all sides.

Firstly, therefore, the four cubes *a* in the corners of the square prism are moved outward in a straight direction to the point where they are, as it were, fixed fast. Now, the four cubes *b* move in the same way to the four sides of the square; these together, when accomplished, give the form (Plate XII, Fig. 2).

This movement of both is continued, bringing the

first four cubes *a* to the corners of the principal square prism, and the second four cubes *b* to the place of the cubes *a*, giving the form in Plate XII, Fig. 3.

These eight cubes, continuing their path of formation symmetrically (round to the right or to the left), give the form in Plate XII, Fig. 4.

If this way of development is further continued, this gives again the outward appearance of Fig. 3, although represented by wholly different cubes or members—that is, where the cube or member *a* stood before, the cube or member *b* now stands, and where *b* stood *a* now stands. The position of the cubes has thus wholly changed, notwithstanding the outward appearance is the same.

This change in the members of a whole, while the whole itself remains the same, is a fact of great importance for the child to observe. It is a law of Nature and of life, and one which must be recognized in studying Nature and life. Hence in the course of our plays it shall be frequently referred to, though only in the way of cursory suggestion. Other important laws of Nature and development will be dealt with in the same way—e. g., the law that the course of development may be different, but its point of departure must always be either from within, from without, or from that which mediates inner and outer.

The four cubes *a* now return to their places, the four cubes *b* remain, as it were, firmly fixed at the corners; this gives the first part of the form (Plate XII, Fig. 5).

Now the developments begin in the four triangular prisms, in the middle of the longer sides (which are turned inward), and with the half cubes each of which is again divided into two parts or quarters; first, they may, while

still united, merely step forth from their connection with the whole, giving the form Fig. 5.

But now they may themselves separate, and, as it were, one half be attracted by the middle, one half by the outside. But at the same time a development may proceed in the right-angled corners of the triangular prism, so that the outside corner cube *b*, with the one already standing at the corner, may touch the two whole cubes of the central prism by their edges. This gives Fig. 6.

With these ways of formation, the precise aims and final form toward which the whole course of development works, should be kept in mind, so that at last the whole appears as a purely encircling form, or as a rectangular ray-form, or as a wheel-form, connecting the two.

Each of these conceptions, again, admits of a double manner of representation, and the *environing form* may be either a *circle* or a *square;* the *crossing rays* may be either in *right* or *oblique* position, and the same may be said of the connection of both.

Be it here remarked, in respect to all forms of beauty developed both from the square or the triangular prism, that it is essentially good if they be brought before the playing child for quiet, clear, thoughtful consideration, even if this be actually only through the relations of number. Thus we may proceed from a corner, which we touch with the fingers, accompanying the act with words as follows:

Two and four and one and three.

Or, while contemplating the circle form:

Two and two and two and two,
Four and four and four and four,
One and one and one and one,
Three and three, three and three more!

Or—

Four times two,
Four times four,
Four times one,
and
Four times three!

(Compare Plate XII, Fig. 6.)

The fact remains to be brought out that very beautiful forms of connection show themselves between the forms of beauty from the square prism and the forms of life or architectural forms; these are the forms used in fortification. Reference can here be made only to Plate VIII, of the forms of beauty in the lithographed pages of the fifth gift. A connoisseur in art said about this that Fig. 42, Plate VIII, is actually the simple fundamental form of the art of fortification.

We now turn to the triangular forms of beauty.

As the starting point, it appears here best and simplest to proceed from a triangular inclosure, each side of which is bounded by *nine* part cubes, and then fix upon the condition of advancement, viz., that the triangle remains the fundamental form of each newly developed figure; but that, in order to attain at the same time greater change and greater variety, one cube more at each change is by degrees set free for voluntary movement; so that the first boundary form contains on each of its sides *nine*, the second *eight*, the third *seven* of our component cubes, etc., and in the second case *one*, in the third *two* component cubes, or their parts, are destined for alternating movement. (Compare Plate XIII, Fig. 1, the starting point; in each of its sides are *nine* component cubes.)

Since each side, according to the stated limitation, must contain this number, so here no other alteration can

be further undertaken than *shifting* the cubes *inside* the series, either toward the inside or outside, yet only so that the direct coherence within the sides and among the cubes be not thereby broken up; thus that the pushed-out cube be pushed out of a certain part (one fourth, one half, three fourths, etc.) of the one side, but always so that side remain connected with side. Each side of the original form, which at first was straight, may now appear as a broken line, or as a serpentine line bending in and out at one side or at the other, or as a wholly curved line, bending either inward or outward.

Simple as this alteration appears, it yet yields very manifold forms, and pleases the child just on account of the ease with which it can be accomplished.

Now a cube is set free for play, that is, for movement (Plate XIII, Fig. 2). What different positions may this one cube take?

It may move either inside or outside of the inclosing cubes.

In each of these two cases, again, it may be placed either in the angle (on the corner) or at the side; and here, again, either with a side or with an edge turned toward the side or the angle (corner) of the inclosing line of cubes.

There are thus given six different forms, which, however, in the series of their representation yield a logical whole, so that the child gains practice in seeking for logical members.

Further, these three free cubes may *combine* in the center of the triangle, and here, again, in a threefold manner: either always with an edge, or always with a side of each turned toward the other; or, thirdly, in connection, so that the edge of the one cube is always

turned toward and touches the side of the other. In the first case, three edges touch in the center; in the second case, each two edges, and this three times.

Here, again, is rendered prominent the law so highly important for life, and therefore so manifoldly expressed in nature, and hence, also, in my series of gifts—the law, viz., that in nature and in life a third connecting appearance always shows itself between two purely opposite appearances. This phenomenon was pointed out as essential even with the forms of beauty of the third gift, and on account of its deep significance we shall often return to it in the course of our demonstration.

Yet the alterations which are possible with a triangular form, one side of which contains eight component cubes, thus leaving one cube for free play, are by no means exhausted by what has been now brought forward. This whole component cube may again be diagonally divided into two equal parts, or, otherwise expressed, instead of playing with one whole cube the child may be permitted to play with two half cubes in the stated division. To give here all the alterations which are possible in this case would be impracticable, easy as they are in the execution.

The principal alterations may be: First, the two halves are divided (see Plate XIII, Fig. 3); then, again, combined to form a prism whose bases are a right-angled triangle.

In the first case, not only may all the combinations above given with one cube be carried out—for example, so that both stand either on the side of the line of inclosing cubes, or in the angle where two lines meet, and here, again, placed toward the outside or toward the inside; but these positions may also be manifoldly con-

nected; for instance, one outside, one inside; one at the side and one in the angle or at the corner.

In the second case, where the two halves appear as triangular prisms, at least all the combinations take place which have already been given above with one cube, so that it is easy to suppose, and by calculation approximately find, that about one hundred combinations, or rather different representations, are possible by means of the cube divided into two halves. And we are still a great distance from the end. One of the half cubes may be again divided into two quarters, so that thus the alterable members are three: one half and two quarters for each side. What a multitude of connections and alterations are given by these three members, only at *one side* and only in *one direction!* The total number of representations beginning with these three members, according to a general estimate, may amount to nearly three hundred. Notwithstanding, we are not yet at an end with the representations by means of one cube; for the second half cube may be replaced by two more quarters, so that thus four quarters are free to move. Let us here, again, assume as possible only five hundred new alterations, which is certainly not too much in proportion to the former ones; then with the triangle (Fig. 1), where eight part cubes are on each side and one part cube either undivided or in two halves, or in one half and two quarters, or in four quarters, is free for alternate transposition, nearly one thousand different representations are possible.

It may easily be seen from this how necessary it is to separate and classify the number of possible representations, so that the child may not be oppressed, or at least wearied, by their multitude. A want of classification is the bane of all the combination plays for children

which have till now been known to me, and the said plays lose by this their formative influence for spirit and mind, as well as their applicability for life. But here each limitation made excludes a countless number of forms, and the child and kindergartner easily find their way amid the manifoldness of possible forms, and define the place where they stand. This may at least be done by the guide who is a true guide in virtue of ability to make such limitation and discrimination. Thus these plays are not oppressive and wearying, do not lead into unfathomable depths, but, on the contrary, are truly strengthening and developing. The educator at least always knows where he is at home, whence the child proceeds, whither his direction tends, and to what side he turns.

As in the preceding series there were always eight cubes remaining in each side of the inclosing form, so in the next there must be but seven; thus *two* cubes are free for play. These two may now be either both undivided (see Plate XIII, Fig. 4), or one cube undivided, the other divided; and, again, either into two halves, or into one half and two quarters; or into four quarters (Fig. 5). Or both cubes are divided either into four halves, or into three halves and two quarters; or into two halves and four quarters (Fig. 6); or into one half and six quarters; or into eight quarters.

Whoever has attentively followed the course of play up to this point will be aware of the great number of possible representations, and will realize how essential to the welfare of the child it is to restrict the freedom of change by limiting it to fixed members and by determining it to a definite direction and goal.

It is evident that with all the representations indi-

cated may be connected a movement in the environing cubes. This form of change has purposely been omitted, in order not to bewilder the imagination with too much variety. These pushings in and out may, however, be carried out practically with the different representations, and will give to the play an entirely new charm. Here I can only refer to the lithograph plates for the fifth gift, especially Plate B, Figs. 10, 11, and 12, where such representations are carried out.

The smaller the number of the cubes which must remain in one side of the fundamental form, the more numerous in parts and the richer in structure become the representations. The individual parts as well as the whole also tend toward the curved form. I must here again refer to the lithograph plates of this gift, especially Plates C and D.

From this point the progress can be easily made to two and two sided forms, rectangular as well as curved, and from these to the circle as the conclusion of the whole series of representations.

From these forms approximating to the circle there is an easy transition to the representation of the different kinds of cog-wheels, and hence to a crude preliminary idea of mechanics.

Mediational between the triangular forms of beauty and the forms of life are the representations of intrenchments, sconces, and redoubts. Allusion has been made to forms of this kind in connection with the transitions from forms of beauty based upon the square and forms of life. A few of these are given on the lithograph plates of the fifth gift—life forms (Plate XIX).

As the outcome of the representations indicated it is clear that in the forms made with the fifth gift there

rules a living spirit of unity. Even members and directions which are apparently isolated are discovered to be related by significant connecting members and links, and the whole shows itself in all its parts as one and living —therefore also as a life-rousing, life-nurturing, and life-developing totality.

In conclusion, just a single word with regard to the use of the lithographed leaves.

These leaves are intended originally and predominantly for parents and kindergartners, and their object is to help the person who is to guide the child's play to a comprehensive view of the gift as a whole, in order that she may intelligently follow the indications given by the children, and may be able to show to the latter the meaning of their own productions, and the connection of these productions with their life, its moving impulses and its demands.

Later, when the children have discovered and made several, or indeed most, of the things represented by the plates, or at least similar ones, then the diagrams representing the things they have themselves formed may be shown to them for imitation. This serves several purposes: it gives them a picture of what they have already represented and may again represent like the picture; it makes their insight into the whole more clear, and it extends their survey; finally, it develops their power of thought, makes their conceptions richer and more definite, and their representations of these conceptions more sure and fixed. Thus it awakens in them the power and desire to increase such conceptions by the contemplation of sculpture and pictures, whenever they have an opportunity.

XIV.

MOVEMENT PLAYS.

(See Plates XIV, XV.)

In every activity and deed of man—yes, even in every activity of the smallest child—is expressed a relationship. Each act attempts to promote some end or to represent some idea. To realize his aims, man, and more particularly the child, requires a material (a substantial particular means, though it be only a bit of wood, or a pebble) with which he makes something or which he makes into something. In order to lead the child to the handling of material, we gave him the ball; the sphere which develops from it; the cube and the other bodies discussed in the chapters relating to the kindergarten gifts. Each of these gifts incites the child to free self-activity, to independent movement. Up to the present, however, no special consideration has been given to the movement plays which develop from the gifts. This omission has been deliberate, and has been in the spirit of my general method of development and nurture—a method which descends from the universal to the particular, from the whole to the part, from unity to diversity. Now, however, that we have reached a determinate point in the consideration of those plays which require a given material, it is well that we should also give our attention to

the pure movement plays. It would have been preferable, before discussing the movement plays, to explain the sixth gift (the cube divided into twenty-seven bricks, three of which are divided lengthwise, and six of which are divided crosswise into square prisms); but in this case it would have been necessary to postpone too indefinitely my answer to the appeals which flow in from all sides with reference to the kindergarten games. To these games I shall now exclusively confine myself.

For the nurture and development of childhood it is by no means sufficient to respond through play material to the external manifestations of unfolding power. We must spy out the inner process and method of development and meet the needs indicated thereby.

All outer activity of the child has its final ground in his inmost nature and life. The deepest craving of this inner life, this inner activity, is to behold itself mirrored in some external object. In and through such reflection the child learns to know his own activity, its essence, direction, and aim, and learns also to order and determine his activity in correspondence with the outward phenomena. Such mirroring of the inner life, such making of the inner life objective, is essential, for through it the child comes to self-consciousness, and learns to order, determine, and master himself. The child must perceive and grasp his own life in an objective manifestation before he can perceive and grasp it in himself. This law of development, prescribed by Nature and by the essential character of the child, must always be respected and obeyed by the true educator. Its recognition is the aim of my gifts and games apprehended relatively to the educator.

The external phenomena in the active life of the child must not be considered externally and isolatedly by the educator. They must always be studied in their relation to the inner life, either as proceeding from it or in their recoil upon it. The children themselves will be our guides and teachers in this twofold consideration. The smallest child moves joyfully, springs gayly, hops up and down, or beats with his arms when he sees a moving object. This is certainly not merely delight in the movement of the object before him, but it is the working of the inner activity wakened in him by the sight of outer activity. Through such vision the inner life has been freed. Furthermore, observation even of very small children shows that they do not rest contented in the moving object, but seek to find out whence the movement proceeds. Similar should be the procedure of the educator with reference to objects in movement (movement perhaps called forth by the child's own activity). In the nurture, development, and education of the child, and especially in the effort to capacitate him for action, his own nature, life, energy, must be the main consideration. The knowledge of isolated and external phenomena may occasionally be a guide-post pointing our direction, but it can never be a path leading to the specific aim of child culture and education; for the condition of child education is none other than comprehension of the whole nature and essence of humanity as manifested in the child, and the most complete possible realization and representation of the same, from the first appearance of the man as child and throughout the whole course of life. No education which fails to hold this aim consciously and persistently in view can, strictly speaking, claim to be an education worthy the nature of man.

After this introductory preface we consider the movement plays, their starting point, and their course of development.

Starting Point and Course of Development of the Movement Plays.

The child, although unconsciously, strives to make his inner life outwardly objective, and thus perceptible, and so to become conscious of it, to see it mirrored in the outward phenomena. It is for this reason that the child tries to do himself whatever he sees done.

The ball may now be set in motion, either by the activity of the child or that of the mother.

Let it, therefore,

Its power to prove,
Stir and move,
Go and come,
Roll and run,
Hop and spring,
Turn and swing,
Go low, then high,
In circle fly,
Go far, come nigh.
From one place to another then
The little ball can roam again.
But it can also hide itself,
To tease the little one;
Away into the dark can go,
Or fly toward the sun.
All this the little child can learn,
Can gladly in the ball discern,
And learn to trust his strength in turn.
What rich, what active life and thought
The ball to this young child has brought!
The life in both but one life stays,
Though it so many forms displays.

In these activities of the ball, which in reality and practice yield more variety than is here indicated, the whole of the movement plays are contained as in a germ. The manner of their development is also in some degree implied, or shown, as it were, in a rough sketch.

As the ball stirs, moves, goes, runs, and rolls, the child who is playing with it begins to feel the desire to do likewise. Thus the little game, "The child wants to go, too!" was actually born of the incitement of the ball-plays.

Each sure and independent movement, either of his whole body or of one of his limbs, gives the child pleasure because of the feeling of power which it arouses in him. Even simple walking produces this effect, for it gives the child a threefold feeling, a threefold consciousness: First, the consciousness that he *moves* himself; second, that he moves himself from one place to another; third, that through this movement he attains or reaches something.

If, therefore, we desire to work beneficently upon the future activity of a child, if we wish to give a solid foundation to his later doing and creating, we must carefully observe and foster his earliest activities, his earliest movements, his first walking.

It is a well-established fact that his first walking gives the child pleasure as an expression of his power. To this pleasure, however, are soon added the two joy-bringing perceptions of thus coming to something, and of being able to attain something. These several perceptions should all be fostered at the same time. Care should be taken that the child use his whole power even in his earliest walking. He should move securely, firmly, and in an orderly manner. In other words, he should get his limbs, and indeed his whole body, into his own power. He should

learn to use his bodily strength and the activity of his limbs for definite purposes. The careful guidance of the child in these respects is important for his whole future life, and undoubtedly the very first manifestations of the child in his own attempts at walking point to the threefold consciousness and purpose indicated. Thus, when holding by the hand or finger of mother or nurse, the child makes his first attempts at walking he frequently tries to go to some particular object (often, too, he will avoid some particular object in order not to be impeded in his walking). The effort to reach a particular object may have its source in the child's desire to hold himself firm and upright by means of it, but we also observe that it gives him pleasure to be actually near the object, to touch it, to feel it, to grasp it, and perhaps also—which is a new phase of activity—to be able to move it. Hence we see that the child, when he has reached the desired object, hops up and down before it, and beats on it with his little arms and hands, in order, as it were, to assure himself of the reality of the object and to notice its qualities.

It is well, while the child is making these experiments, to name the object—e. g., There is the chair, the table, the bench, the flower, the sister, etc.

In like manner it is well to name the parts of the object—e. g.: This is, or here is, the seat; here is the leg; here is the corner; here is the edge, etc. Its properties may also be named: The chair is hard or soft; the seat is smooth; the corner is pointed; the edge is sharp. The object of giving these names is not primarily the development of the child's power of speech, but to assist his comprehension of the object, its parts and its properties, by defining his sense-impressions. Through a rich store of such experiences the capacity for speech will of

necessity be developed. Language will, in accord with the nature of spirit, break forth of itself through the augmentation of spiritual self-activity.

In order to help the child to this store of rich experiences it is well, from the time that he begins to walk, to accustom him to raise himself to his feet by the help of different objects, and also to incite him to go around such objects. Each new phenomenon is a discovery in the child's small and yet rich world—e. g., one may go round the chair; one may stand before it, behind it, beside it, but one can not go behind the bench or the wall.

Proceeding in this way, the nurture of the child ceases to be a task performed thoughtlessly and tediously, and becomes a duty which arouses and nourishes the spirit, and satisfies the inner nature. When these truths are understood, the noble and blessed calling of a true nurse will be entered upon not from motives of cold external obligation, but for the satisfaction and fulfilment of the craving for a higher degree of inward life.

The smallest child who begins to exercise the power of walking loves to go from place to place—i. e., he likes to turn about and to change the relationships in which he stands to different objects, and in which they stand to him. Through these changes he seeks self-recognition and self-comprehension, as well as recognition of the different objects which surround him, and recognition of his environment as a whole. Each little walk is a tour of discovery; each object is an America—a new world, which he either goes around to see if it be an island, or whose coast he follows to discover if it be a continent.

After this apparent digression, which is, however, in reality not a digression but a penetration into the heart

of our subject, let us return to our movement plays, and especially to our first movement play, "The child wants to go on a journey"; recognizing therein the point of departure for a new and distinctive series of games—viz.:

A. The Travelling or Journeying Plays.

The significance, spirit, and aim of these plays we have already recognized. They are plays whose object is to exercise and develop the child's power of independent movement. They are journeys of discovery. They are plays which enrich the child with perceptions and experiences.

1. *The Child wants to travel, or go about.*

For this play the children stand in a circle; the ball has just moved from one child to another, and has thus called forth the desire for locomotion in the child. I might say that one can feel this in the children, even in one particular child. Remarking this, let the wandering of the ball cease, and, while drawing the child by the hand into the middle of the circle, express the observation just made, "Lina [or Adolph, for example] wishes also to walk about."

Or if the kindergartner perceives that the wandering of the ball no longer enchains the attention of the children, let her awaken the slumbering inclination of the children by the question, "Will not one of you also walk about?" We have never yet asked this question that several children have not at the same time stepped forth and called out, "I," "I," "I."

The leader now sings to the play-circle:

Our Lina [Adolph] likes to walk
From one place [child] to another.

Or from the heart and lips of the child itself come the words:

I, too, would like to walk, etc.

While the child who desires to walk steps up to any one in the circle, reaches his hand to that one and moves relatively to himself from the right to the left, but relatively to the circle of children from the left to the right hand; the children sing:

Our Lina [Adolph] you see will walk
From one place [child] to another.

As the walking child holds out the right hand, each child in the circle responds by extending the right hand toward him.

Smaller children can, at the first, be permitted to go round merely with this silent offering of the hand; but the next time, or even at once with larger children, the greeting may be added:

And wish you a good day, good day,
Good day, good day, good day.

Or the song proceeds from the children in the circle:

And wish us a good day, good day, etc.

The walking child, moving on, reaches his right hand to another child, and says "Good day" at the same time. The greeted child in the circle does the same.

The children play this game very willingly. When one child has ended his walking, several more always step forward who wish to "walk" in the same way. It is, of course, understood that the leader must see that *all* the children have walked at the close of the play.

An extension of this play may be added at the close of the walking of each child, by asking the child, who has again placed himself in the middle:

"Whom have you then learned to know on your journey?"

As an answer to this, the child must mention the names of the children standing in the circle. This brings about a double exercise: it teaches him not to pass by objects without observing them, and also helps him to form a definite conception of the name of the object and its qualities, or at least its general impression. A third exercise may be added to this, viz., older children may be required to name their companions in the exact *order* in which they were greeted. This is a very beneficial exercise, as it links memory and *perception;* it also exercises the power of grasping objects in a series and of holding in mind their arrangement and sequence.

Very young children may be permitted at first to point with one finger to each child as he is named (the name "pointing" finger receives thus its true significance). Older children should merely follow with their eyes the order of the children standing on the circle. The still more developed child should be able to name the children standing on the circle in proper order, even when his back is turned toward them. Finally, when the child has gained a degree of intellectual power, he should be asked to close his eyes and name his comrades on the circle in their proper order, and, if he has an unusually vigorous and active mind, he may even mention their names in reverse order.

These hints are sufficient to show that the walking game admits of a progressive development running parallel with the development of the child's intellectual power. It admits also of a progressive external development, for, as the child gains power of walking longer, the children on the circle can step farther apart and thus increase its size.

Instead of arranging themselves in a circle, the chil-

dren may form a square or rectangle, if the shape of the playroom permits.

I purposely recur to the possibility of development which lies in the simplest of the plays suggested by me; for through this capacity for development they meet the requirement insisted upon, that each new and separate play should develop from those already given. This quality of continuous evolution in correspondence with the unfolding of the child gives a quite peculiar value to my plays and my method of playing.

Following the genetic idea of the walking game, our next development and extension of the play must be the walking of all the children at once. This development came of itself in the playroom, unfolding naturally from the children and the game.

It is natural (i. e., it lies wholly in the nature of the object and in the nature of the child) that the wandering of the individual should awaken the impulse of wandering in all, and should inspire the desire of wandering together. Thus, in actual experience, the general wandering or traveling game arose as a spontaneous and yet necessary development, just as leaves and blossoms develop from the bud. Let us now describe—

2. *The General Traveling Game.*

The children are standing side by side on the circle. The magical question of the leader, "Would you *all* like to go on a journey?" raises into consciousness, or at least into articulate feeling, the wish that slumbers in each heart, and the children arrange themselves easily by twos in a line. The leader gives expression to the wish stirring in all, in the form of a song, the words of which she repeats while walking around the room. The words are

learned with unconscious quickness by the children, because expressive of their own life. When learned, leader and children sing in concert:

We all like well to walk about
From one place to another;
This walking suits us well to-day,
For all things in the world look gay.
Walking, walking, walking.

I have described the blossoming of this play out of the life of the children just as it actually occurred. Imagine the line of wandering children moving repeatedly around the playroom, and occasionally making a change by marching on its diagonal. The words "All things in the world look gay" wakens the wish to see the gay and beautiful world, and on the first spring day the shining sun beckons through the window, and the clear blue sky is seen through it, the doors open as if of themselves, they open repeatedly, and the gay garland of child-flowers goes through them into the open air, singing first with increased zest the already given words, then giving words to the new observations and perceptions for which God's free world offers occasion:

We hear the birdies singing,
We hear their glad songs ringing;
  We see the fruit trees blow;
We hear the small bees humming;
We hear the beetle [chafer] drumming;
  The clouds above us go—
Let us too be going.

To pasture flocks are going;
The meadows green are growing;
And all things joy are showing;
  So let us too be going! *

* The preceding song was composed as it proceeded from life. H. Langethal, to whom the words were afterward communicated,

Not merely for a change, but in order to guide the child yet more to the notice of surrounding things, to the perception of the increased feeling of life in his own

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took up the song, for the easier singing and comprehension of the children in regular stanzas, with a concluding extension as follows:

We all like well to wander
From one place to another;
This wandering suits us well to-day,
For all things in the world look gay.
Wander, yes, wander!

We see the trees now blowing,
White clouds above us going;
We hear the birdies singing,
We hear their glad song ringing.
Wander, yes, wander!

See flocks to pasture going!
The meadows green are growing,
We hear the beetles drumming,
Bees busily are humming.
Wander, yes, wander!

The children now hear daily
The brooklets rushing gayly;
Where'er our footsteps lead us,
There Nature's beauties feed us.
Wander, yes, wander!

[NOTE BY THE EDITOR.—The German word *wandern* means, to stroll, to ramble, to take a walk, to go on a journey, to travel, and also simply to move or change place, or to go. The English word *wander* has in it a sense of aimlessness, or else that of vain and ineffectual seeking for some object or goal. This makes it necessary to translate the word *wandern* in Froebel's remarks about the traveling or journeying games sometimes by one and sometimes by another equivalent, but very rarely by our word *wander*.]

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breast, and for the fostering of human childlike feeling, the following words may also be sung:

Journeying, traveling,
Gives us joy too great to tell;
Makes our breasts with pleasure swell.

Merry we, and safe from harm,
With our dear ones arm in arm.

Many good things now we know,
Pretty things we've named also;
Now a resting place choose well;
We of all these things will tell.

According to the words of the song, when the place of rest is reached questions are asked concerning what each of the children has particularly remarked and retained in its memory, and praise is awarded to most acute observation.

But these walkings or journeys can also take place as—

3. Walking plays with a great number of children in a relatively small space, as was shown by Principal Jeckel in Frankfort-on-the-Main, suggested by our smaller walking play; where they performed a walking play in which several hundred children joined by fours, with a suitable gay song, in a spacious school garden.

Our children in Blankenburg play this game in their large playroom as well as in the open air, with great willingness and delight. I think, therefore, always with gratitude of the one who made us acquainted with it, and especially who presented us with the suitable song.

But walking and journeyings are very often connected with visiting; visiting, again, is connected with social calls; this has given rise in our circle to

4. *Visiting Play, or Going to Make Calls,*

which, as will readily be perceived, is a progressive development from the walking, and embodies the same spirit.

The children stand opposite to each other, and according to their number are arranged either against two or four of the walls of the playroom.

Two of the rows, which thus stand opposite to one another, now sing:

> Those whom opposite we see
> Come to visit you and me:

and while they sing they approach each other, so that at the end of the rhyme they meet in the middle of the room.

One of the two rows, now standing closely opposite to one another, sings, while bowing to the other:

> We greet you all—we greet you all.

The second row answers:

> We thank you all—we thank you all.

The two rows now unite to form a double line, and, turning toward the play-leader, sing:

> Come, let us all go walking; we
> So many pretty things will see;
> In our stories we will tell
> What we see and love so well.

While the song is sung the column of children moves toward one corner of the room, bends there and moves along the side of the wall until opposite a second corner, then turning, walks first toward the middle of the room and next to the third corner. When this corner is reached the column bends again and moves along the

second wall until the fourth corner is reached, from which point it diverges again toward the middle of the room. Here the children remain standing in their original order after having formed in their journey a figure eight in a horizontal position (∞).

The leader (or whoever else may wish to do so) now goes to each child and asks what he has seen in his journeys. The children may describe either what they have actually seen, or something they "make-believe" to have seen.

The questioner connects the different objects named by means of an impromptu story in which all bear some part. This story should both give the child pleasure and convey some helpful conception of Nature or human life.

Whenever the story-teller mentions an object which one of the children has seen, or made believe to see, during the walking in room or garden, this child must raise his hand partly as a sign that he is giving his attention to the story, and partly that the story-teller may be sure not to omit the mention of any object.

At the close of the story the travelers sing to the story-teller:

> For your story now we pay
> Hearty thanks to you to-day.

While the children sing, the double column separates into two lines which face each other. Each line then moves backward to its original place, singing:

> We now go back and take our place;
> Please turn to us again each face.

If there are four lines, or, rather, two double columns of children, the second column now begins the play. If,

as has generally been the case in my experience, the children enjoy the play and wish to repeat it, they should be permitted to do so.

The sources of the children's delight in this game are manifold. The song itself is pretty; the children love to greet each other; finally, there is a fascination in the winding movement, with its varied suggestion of the relationship between center and circumference. For the same reason, perhaps—

5. *The Winding Brook*

was one of the first movement and traveling games developed by our circle of children, with whom, moreover, it was always a prime favorite.

The children stand side by side in a large circle. They hold each other's hands. The leader breaks the circle at a point near one corner of the room, and by a series of winding movements parallel to the shorter sides of the room leads the children first toward the inside of the circle and then outward toward the wall opposite. As the first child follows the leader, so each successive child follows his neighbor. When the winding line has thus reached the opposite narrower side, it turns, going along one of the long sides back to the starting point, and this is repeated as often as the duration of the song requires. To this the following song is sung, partly by full chorus, partly more softly by a single voice:

Chorus: Side by side now, fast or slow,
Winding like a brook we go.
Single: By the brook the flowers blow,
Gayly past them we all go.
Chorus: Side by side now, fast or slow, etc.
Single: In the watery mirror see,
Clearly showing hill and tree.

Chorus: Side by side now, fast or slow, etc.
Single: Mirrored in our hearts, too, shows
Love that toward us ever goes.
Chorus: Side by side now, fast or slow, etc.
Single: Filled with thanks and great delight
Are our hearts; our eyes are bright.
Chorus: Side by side now, fast or slow, etc.
Single: Oh, how happy are we all
Here together, large and small!
Chorus: Side by side now, fast or slow, etc.
Single: Now we turn in circle gay,
a. Singing in our childish way,
b. Singing in another way.

As the final chorus is begun, the play-leader tries to lead the merry band of children so that with the beginning of the last stanza, "Now we turn in circle gay," all the children move in a well-arranged large circle. The conclusion "*a*" is sung when the play is here ended; the conclusion "*b*," on the contrary, when a new play is connected with it.

This brook play forms the transition from the pure journeying plays to those which through form or movement represent some object; hence to the branch of movement plays called—

B. Representation Plays.

One of the favorite plays which very early budded and developed in our play-circle is—

1. *The Snail.*

The children stand, side by side and hand in hand as before, in a large circle; they also like very much to play this as a continuation of the brook, in which case the strophe "*b*" is sung at the end of the latter.

The play-leader now takes the hand of one child in

the circle at any point he thinks best, breaks the circle, and leads this child, whom the rest easily follow, firmly clasping each other's hands, always round the inner side of the circle till he has formed in his course a snail line, or rather a spiral line, and stands in the middle with all the children wound round him. Then, turning backward himself, and going first of all between his own and the next line of children, he tries to unwind from the inside, which is also easily done if, firstly, the children hold firmly together, and, secondly, if the snail line is not too closely wound. To this the children sing:

THE SNAIL SONG.

Hand in hand, as all can see,
Like a little snail go we;
  Always nearer, always nearer;
  Always closer, always closer;
  Always tighter, always tighter—
Till in closest union stand
All we children, hand in hand.

At these words the play-leader should stand exactly in the middle of the circle. If the circle of children is large, the lines "Always tighter, always tighter" must be repeated until the winding is complete and the central point attained.

When the play-leader has come into the middle of the circle, he turns immediately as above described, and the following words are sung:

Hand in hand, as all can see,
Like a little snail go we;
  Always farther, always farther;
  Always wider, always wider;
  Always looser, always looser—
From the smallest point we go,
Till the large ring we can show.

With these words all the children should again be standing in a closed circle, and the following lines may then be sung:

> Gayly we each other greet,
> Thus our play we now complete.

The snail game frequently and fittingly forms the conclusion of the circle plays. It is well adapted to this purpose, since it unites all the children in one whole of living activity, and finally yields the form of the circle, which is symbolic of wholeness.

As an evolution from the actual play of the children this game had its point of departure in the swinging of the ball attached to a string around the forefinger in such a way that the ball moves in a snail line, and, gradually approaching the finger, finally rests against it. It is then unwound by a reverse movement from the finger, and finally by its own recoiling activity wound again around it. In Nature the child sees the *form* of these winding lines on the snail shells he so dearly loves. These visible lines interpret the words of the song, "Always nearer, always closer," also the "Always farther, always wider," and help the child in feeling to connect movement and form.

Enough has been said to show plainly the spirit and aim of these plays. Their object is to lead the child to observation and apprehension of the life that surrounds him. I suggest, in addition, a few representative movement plays which in experience proceeded freely from the inmost life and needs (if I may so express myself) of very little children. Who has not noticed how children love to turn themselves around a smooth tree or pole while clasping it with one hand or clinging to it with one arm? From this practice was developed the following play. On

account of the size of our playroom, a slender column stands in the middle to support the ceiling. This column exercised a magnetic attraction upon the children. One after another would rush to it, embrace it with his little arms, and swing himself around it with shouts of pleasure. As this merry play soon attracted all the children, it became necessary to introduce a certain order into it, and so resulted the following—

2. *Mill Play.*

Six or eight children place their right hands on the smooth column and try to hold fast by it. This feat is easily accomplished in spite of the small size of their hands. The left hand of each of these children is grasped by a second child, and the left hands of this second row of children by a third row, and so on, according to the number of the children and the size of the room. In this manner, proceeding from the column as center, are formed six or eight lines, each consisting of three or four children. The whole gives the effect of *rays*, or looks like the spokes of a wheel. The children should be so grouped that the members of each concentric circle are of equal strength and size. The smallest children should be placed either in the first or the last row, in order that the length of stride and quickness of movement may be proportioned to their strength. If the smallest children stand in the outermost circle, and if besides the leader there are present several grown persons, each of these takes the hand of one of the weaker and more delicate children, and thus determines the speed of movement, which in the beginning must of course be very slow. Even the smallest children, however, show great agility in this play; hence the speed is soon accelerated. The leader and other adults

must, however, watch the children individually and collectively, and must see to it that the movement is uniform, and that the order of the children is not disturbed.

As the children move around the column, the following lines are sung:

The old mill wheel is never still
  If strongly the clear water flows;
And our mill wheel turns with a will
  The way that our own pleasure shows.

In this song the whole figure produced by the children is represented as the wheel of a water mill, and the child is led to the perception of the moving power in himself and in the water, and to a comparison of these powers—i. e., of the desire which impels his own activity, and the force of the water which turns the mill wheel.

In Mr. Hochstädter's kindergarten, at Frankfort-on-the-Main, the whole was looked on as the wings of a windmill, and the first four verses of the following song were adapted to it, to which the four lines here following were added:

See the windmill how it goes!
As the wind so strongly blows,
Always round it turns; it will
Never idly stand quite still.
Our strong wind is our own fun,
So we swiftly, swiftly run.
Quickly thus the time goes by;
Oh, how happy now am I!

Our children like very much to sing this song also on account of its appropriateness. The comparison of the power of Nature and of the mind, and the interpretation of the one by the other, go through this play also.

In this same kindergarten at Frankfort the following

verses were afterward added, from the children's perceptions of life:

> Quickly sails the ship along,
> Driven by the winds so strong.
> If a stormy wind should blow,
> Then aground the ship might go.

This closing of the play is also appropriate, because it leads the child's attention to the disturbing effect of a too vigorous movement in this play.

This game may also be played in a room without a pillar, and also in the open air. The play-leader fastens around his waist a piece of cloth or strong string, twisted several times, which is grasped by the children standing nearest, and they then turn at the same time with him. In the open air this play is particularly beautiful, if a smooth-barked, full-crowned tree is found for it.

When the movement has been executed once to the right, it is also carried out by turning to the left. (For a change, and in consideration of the small children, the short triple step may be taken instead of the longer stride.)

This representative play proceeded from girl-life. As a complement to it I give another, which owed its existence to boy-life; this is—

3. *The Wheel.*

Four, five, or six children, with their faces turned toward the middle of the circle, take each other's hands. At the place where two of the children, thus standing in a circle, have joined hands, another steps up from the other side, who grasps their joined hands with one of his and stretches the other outward like a ray. A second child in like manner grasps the hand of this child, so that

in this way a four, five, or six rayed star results. Each two of these rays are now again connected in a tangential direction by two children who have taken hands, so that in this way a larger circle results, like the first and parallel with it. If there are many children, this can be repeated as often as the number of the children permits. When the wheel is thus inclosed, the movement begins toward the side to which the faces of the children forming the rays or spokes are turned. To this is sung:

See here a wheel we make,
Which turns itself around;
The spokes must all be straight,
And by the felloes bound.

Principal Jeckel calls this play a star game, and has carried it out with a very large number of children in the spacious garden belonging to his school.

It is very evident, as has already been mentioned, that through these plays, and the free and joyous self-expression which they involve, the child is led to observe both surrounding objects and the phenomena of his own life; that through such observation he is further led to comparison and recognition of the two orders of phenomena, and, finally, to healthful and salutary judgments and inferences. The pleasure with which the children play these games, and others of a similar kind, may therefore have its ground in a presentiment of what is symbolic and significant in them. May not their delight in these encircling movements, for example, spring from the longing and the effort to get an all-round or all-sided grasp of an object?

Through many considerations, and as the result of many and various experiences, I am convinced that the exalted and often ecstatic delight of children in their

simple movement plays is by no means to be explained through the exertion of mere physical force—mere bodily activity. The true source of their joy is the dim premonition which stirs their sensitive hearts (*Gemüthe*) that in their play there is hidden a deep significance; that it is, in fact, the husk within which is concealed the kernel of living spiritual truth.

Hence it is that we can not too strongly insist upon the thoughtful observation of children's plays—upon their nurture and development, and upon their purification from all that obscures or is foreign to their ideal content. Through the exclusion of foreign elements the immanent ideal of the play—which is what really stirs the soul of the susceptible child—will become more powerful in its influence. I am convinced that in this way we may not only arouse and illuminate the ethical feeling of the child, but also strengthen it and elevate it into practical activity; and, finally, that this practical moral activity will recoil with blessed effect upon the nurture and development of religious aspiration.

In the presentation of these plays I have purposely followed their historic genesis and evolution in our own circle of children. My object in this historic presentation has been to show how, through holding in my own mind the fundamental idea and characteristic essence of these plays, I have been enabled to follow with fostering influence the absolutely free development of the child, and to respond to the indicated needs of his being. Generalizing the results of this experience it becomes apparent that, through an education which is rooted and grounded in the nature of man, which recognizes in that nature the one true point of departure for its whole procedure, it is possible to combine a fixed adhesion to the universal with

the most searching and careful nurture of the particular and individual.

To the representative circular movement plays belong also—

4. *The Circle, Star, Flower and Crown Play.*

The children form a large circle. The leader quietly arranges it so that the more advanced children are distributed in the four quarters of this circle. These quarters (of the circle) are then pointed out by the leader, and the advanced child in each quarter is asked to watch over the development of the play in his or her quarter, and to preserve order. The whole circle moves round first to the right, afterwards to the left, singing:

Side by side now, fast or slow,
In a large round ring we go;
While around our circle going,
From our lips gay songs are flowing.
'Tis as pleasant, we soon learn,
In the smaller rings to turn,
And to sing out soft and gay—
That is happy children's way.

At the conclusion of the words "'Tis as pleasant, we soon learn," the play-leader claps his hands, and each of the four quarters of the circle forms immediately a smaller circle of its own, which is closed at the words "In the smaller rings to turn"; and now each of the smaller circles turns round to the right; at the repetition of the verse "'Tis as pleasant, we soon learn," each circle turns round to the left.

Again the play-leader claps his hands. All the children in each circle stretch the right hand into the middle of the circle, reach out the left in ray form toward the outside, turn to the right, and sing:

Now we have formed a star,
Now we have formed a star,
Clear shining, though so far;
Our parents love [father, mother loves] the star.

Or, generally,

Who does not love the star?

The play-leader claps again, all the children in each circle stretch the left hand into the middle of it, and the circle now moves to the left, singing the former song.

The play-leader claps again, each of the children in each circle lays its right arm over the left, the right hand turned inward above, the left turned inward below, so that the opposite hand may be easily grasped by two neighboring children; when this is done, the children of each circle turn round to the right and sing:

Our flower's form complete must be,
As those we in the garden see,
Which with their glances bright
The gardener delight.

Again the play-leader claps, the children lay the left hand over the right (the left turned inward above, the right below), then clasp hands, turn round to the left, and sing as before. At the conclusion of the song the play-leader claps again, the children drop each other's hands and raise their arms, the palm of the hand turned outward. Each two neighboring children lay their opposite palms firmly against one another, so that the whole forms a crown with alternating points. The children turn to the right and sing:

Great pains we now are taking,
Crowns for our parents making;
We try to make them right,
Our parents to delight.

The play-leader claps again, and the children turn to the left.

Again he claps. Each of the children lets his or her hands fall on the shoulders of his or her two neighbors. With this they turn and sing:

We have formed a garland gay
Which completes our little play;
Lovingly we thus were bound
As happily we turned around.
Let us now, the selfsame way,
Turn in circle large and gay;
Clear and loud our merry singing
From the echo back is ringing.
Though both star and wreath have vanished,
From our circle none are banished.

At the words "Let us now, the selfsame way," the play-leader claps, and the four circles open in the places turned toward the middle of the room. From this point each circle swings or goes backward in the two opposite directions outward, so that the four smaller circles now again stand in the large circle as in the beginning of the play. Here the children standing by one another (who are as yet separate) take hands immediately, and at the words "Turn in circle large and gay" the whole circle turns round to the right. After the concluding words the circle dissolves. Each child gives his right hand to his two neighbors.

These four representations—circle, star, flower, and crown—are considered and treated in a composite and connected play; but with quite small children, each may be played by itself as a single game, and several times repeated, though the intermediate children like very much to play it as a coherent whole.

The nature and spirit of this play are plain—viz., that

the children are to be led by it to the observation of Nature, of their own life, of the movements of their hearts and of their childlike human feelings, and to the fostering of these as of their thoughtful child life in general.

From these plays develop—

C. The Running Plays.

The child seeks to exercise his ever-increasing power of walking, and to measure his strength with that of others; the pure running plays, the outrunning and overtaking plays, are the first plays of the completely developed power of movement. The play with his ball incites the child to movement games, and gives him an opportunity to practice them. The little ball escapes from the child's hand; it runs away, and the child tries to overtake it, to reach it by running after it. But the pure running plays are also developed from the play itself. Up to this time—

1. *The Racing Game*

is the prime favorite with our children. It is played in the open air, on the playground, and on the sufficiently broad garden paths, as well as in the spacious playroom.

This racing ground is a large, quadrangular course, which incloses the beds and gardens of the children as the frame incloses a slate.

The children are arranged by twos, as nearly as possible according to equal size, strength, and dexterity.

Each pair of children step in turn before the play-leader into the course in the middle of one of the broad sides, back to back. The play-leader and the remaining children sing:

Children, your limbs move now—
Run! Your swiftness prove now.
Run now—run now faster,
Faster still, and faster!

At the word "run" the leader claps his hands, and the children, using all their power, run in opposite directions. At the point opposite from the starting place the runners pass each other, and each of them tries to reach first the opened arms of the play-leader.

Upon the second repetition of the race two of those who have won the prize in the former race go first into the course. Even this very simple movement game is played by the children with great pleasure.

Other running plays will be mentioned when we reach the point whence they proceeded, as it were, from the life of the children with their gifts.

Hitherto the position of the body and the movement of the limbs have not been restricted, but both of these can be considered in simple walking. This gives—

D. The Pure Walking Games.

Be it said, by the way, that the name *walking games* (since girls also share them) is much more appropriate than the foreign designation of "marching."

1. *The Simple Walking Game.*

This can be done in a single row as well as in a double row by children standing in pairs; the latter is easier for the children, and they like it better.

A good deal of discretion can be used in the arrangement of the children. Either a larger child can be placed with each smaller one, or children of like size can be put

together, and then again either the largest or the smallest children may be permitted to take precedence. The room, playground, or garden is then traversed in various straight and curved, circular and winding movements, to which the following words are sung:

Step by step now let us go,
Equal paces take also.
Not to right nor left we turn;
To keep the knees straight, we must learn.
Upright must the body be,
Head and chest and leg and knee;
Turning out the feet must be,
And the arms be hanging free.
Not too near nor far away
From his neighbor, may one stray.
How glad are we, as two by two
We march with measured step and true!

Or the play may be accompanied by the simple little song composed by the before-mentioned Herr Langethal:

We move in equal spaces,
And all make equal paces,
La, la, la, etc.

This walking play always gives the children great pleasure.

In changing the play and the room, the children, who are going in pairs behind one another, merely sing:

Breast to back now, that's well; so
To our playing let us go.

That disorder and rough disturbing willfulness may never enter, it is a good plan, wherever it is possible, to accompany each change in the play by rhyme and song; so that the latent sense of rhythm and song, and, above all, the sense of order in the human being and child, may be

aroused and strengthened to an impulse for social co-operation.

With the simple walking plays may be sung simple melodies without words. Such melodies are especially adapted to the longer walks taken out of doors, when such walks are over *level* paths.

2. *Circular Walking Game.*

The walking plays, which take place around a circle, are always more difficult than those in which the movement is straightforward, because the feet have to be set sidewise. It is therefore well to practice the latter first, and to use them oftenest, especially with very small children. Nevertheless, it is noticeable that circular position and circular movement seem to have a special attraction for the smallest children. Therefore it is well to combine the two forms of play by allowing the children to move around a circle; only, instead of moving sidewise, to walk one behind the other, singing:

> Breast to back now, that's well, so;
> In the circle let us go.

In the specific circling games the children stand, not breast to back but side by side and hand in hand. When the object is to direct attention to the circle itself, the children sing:

> Merrily now, side by side,
> In a circle round we glide.

If, however, attention is to be directed in part and prominently to the turning out of the feet, the children sing:

> Feet turned outward, that's fine, so;
> Gayly in a ring we go.

For the movement plays thus far considered the freely moving ball has furnished incitement and type. The ball attached to a string gives the incitement and point of departure for another series of plays. To illustrate: The children stand in an orderly circle around the leader; the leader reaches the ball (fastened to its string) to any one of the children; he himself retains firm hold of the string; he pulls the string slowly, the ball escapes from the child's hand and swings rhythmically here and there before him. The leader gives words to this phenomenon by singing:

> The little ball moves easily,
> There, here—there, here—there, here.

He now either asks the child from whose hand he lets the ball escape, "Will you also do what I have done?" or, generally, "Who will try to do as I have done?"

Usually several children come forward, and, decided by good reasons, he chooses one of them, places him in the middle of the circle of children, lets him make the swinging movement with the ball, and at the same time sing twice the above-quoted words.

The first time this game was played I noticed that the movement of the ball seemed to affect the children magnetically. As the ball moved, many of them moved also, bending first on one side, then on the other. Afterward this happened again. The movement of the children was immediately given a rhythmic form, and thus arose a whole series of movement plays proceeding from the ball, which aim at the definite training of the body and its individual members.

Movement Plays proceeding from the Ball on the String, which have in view at the same Time an Exact Training of the Body and Limbs.

A. *Swinging Movement Plays.*

As soon as the ball, which has been swung by the child standing in the middle of the circle, has ceased to move, the general impulse of the children to move likewise is greeted by the following song:

> We too can move lightly
> Here and there, here and there.

Accompanying the song, the children move their bodies lightly from one side to the other. As they sing the word "we" they rest firmly on the left foot and slightly raise the right; with the next syllable they rest upon the right foot and raise the left. This rhythmic alternation occasions a slightly waving movement of the upper part of the body. Manifestly the rhythmic alternation may proceed from the right foot to the left, as well as from left to right, and thus produce a waving movement in a direction opposite to the one already described.

This waving movement, when continuous and uniform, not only delights the children but has a very pleasing effect, resembling a field of grain moved by the wind. It is of course understood that the leader watches the circle and sees that it is kept in good order. Each member of the circle should have a chance to lead, for it is especially developing to a child to recognize himself on the one hand in his own independent activity, and on the other as the member of a well-ordered totality.

To stand in the middle of the circle and freely swing

the ball gives the children great delight, and I am firmly convinced that it is important for the welfare and development of the child that this delight should be fostered. Hence I am of the opinion that this game should be repeated often enough to allow each of the participating children to act as leader.

When the circle is a large one, however, it becomes necessary to introduce another movement to alternate with the rocking movement of the whole body. The most obvious movement which suggests itself is the swinging of the arms, and, primarily, the swinging of one arm alone, beginning naturally with the *right* arm.

Thus, when the child in the middle of the circle has swung his ball after the fashion of a pendulum, each child in the circle may swing his right arm, accompanying the movement with the words:

My arm is lightly swinging
Here and there, here and there.

According to the feeling of the children, either these two lines or only the last line may be repeated twice.

Instead of the words "here and there," may be sung the words "front," "back."

In order that the play may have a developing effect upon the children, it is important that there should be harmony of action. Hence care must be taken that the motion of the arm is the same at each repetition of the words. Thus, with the words "front," or "here," the arm should be swung toward the center of the circle; with the word "back" or the word "there" it should be swung toward the circumference of the circle.

Only through this harmony of word and movement can the true life and spirit of this play work freely and effectively, and exert its fostering influence.

After repeating the movement with the right arm from four to six times, it should be carried out with the left arm, to the accompaniment of the words—

> My left arm now is swinging, etc.

Next, both arms may be swung, and this in several different ways.

First. With both arms *parallel to the sides*, and here again—*a.* Both arms may be swung at the same time and in the same direction; or, *b.* The two arms may be swung alternately and in opposite directions, to the song:

> Both arms I swing lightly,
> Front and back, front and back.

Second. Both arms may be *parallel to the breast*, and here again—*a.* Both arms may be swung at the same time and in the same direction; or, *b.* The two arms may be swung alternately and in opposite directions.

Simultaneous movements may also be executed by the children standing with intertwined arms, around the circle.

Similar movements may be made with the legs, though they naturally admit of less variety. Thus:

The right leg here and there, or front and back; left leg moved in same manner; right leg sideways to the right; left leg sideways to the left.

For a change may be sung the words—

> Happy and successful I always shall be,
> Swinging my arms [legs] like the pendulum free.

Or—

> My arm swings quickly to and fro,
> And like the pendulum doth go.

If exercise of the hip joints seem desirable, the trunk may be moved in the same way while the lower part is held firm, singing:

I bend my body, too,
Front and back, front and back.

To make the swinging of the ball and the swinging of the arms points of departure for the perception of living Nature, and in order to give more precision to the observation of nature, the following words by Langethal may be sung as an interpretation of the movements already described:

When they like wind-blown twigs appear,
Well pleased are then the children dear, etc.

If the number of the children is not too large, the leader may call each child singly into the circle, grasp it under the arms, and, lifting it, allow the closed legs to swing to and fro while the trunk remains quiescent. Suitable words will of course accompany this exercise.

This play will be a pleasant rest for the children if they have previously been playing very active games.

When the ball is vigorously swung toward either of the two sides, it swings also wholly around itself, or in a circle around the finger tips which are holding the string fast. This circling movement of the ball on the string swung by the finger tips of the right hand now gives rise to a whole series of circling and turning child plays.

B. *Circling and Turning Movement Plays proceeding from the Ball.*

The child, standing in the middle of the play circle, connects again with his earlier play with the ball, by singing while at the same time swinging the ball:

My little ball moves easily
There, here—there, here—there, here—
And then it swings around.

The children standing in the circle then move, rocking from one foot to the other [or, in other words, poising themselves first on one foot and then on the other], as above stated, and sing:

> And *we* like to move easily,
> There, here—there, here—there, here—
> And then we move around.

With these latter words the whole circle goes round either to the right or left.

Each time, after all the children have turned in the circle, another child steps into the middle of the circle and swings the ball.

Just as all the children turned in a circle, so may each child turn one of its limbs in a circle. Thus the child standing in the middle can sing and show—

> My little ball, etc.,
> And then it swings around.

Upon this, all the children in the circle sing:

> My *arm*, too, can, etc.,
> And then it swings around.

The arm hanging vertically can now be swung either from behind toward the front or *vice versa*.

As with the right arm, so with the left; and as with the arms, so with the legs. With the swinging of the legs the resulting circle is, of course, horizontal, as that with the swinging of the arms is vertical.

With the circling swinging of the arms may also be sung for a change:

> As the wind turns the sails of the mill,
> So my arm turns when moved by my will.

This movement may also be used as a windmill play.

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One of the children steps into the middle of the circle, swinging its arm round, and singing:

> When fresh and strong the wind blows,
> Around with speed my mill goes.
> Though small the mill may be,
> It grinds fine meal for me.

The circle of players then turn around the child in the middle, and sing:

> Because the miller good meal made,
> Our thanks to him shall now be paid.

Another child now steps forward, and sings:

> Please let me grind as well as you,
> And then to *me* thanks will be due.

The song begins again:

> When fresh and strong the wind blows, etc.

All the children may turn their arms at the same time. To do this they must stand at a suitable distance from each other, and hence form a considerably enlarged circle. The following words may be sung:

> The mill stands high on the windmill hill;
> The strong wind blows it—it stands not still;
> The people bring the grain to the mill,
> Which grinds it to meal, the bags to fill;
> The baker bakes it—he has great skill,
> And little children eat with a will.

The many-sided developing influence of this play may be plainly seen. The final form of the game can be played as the conclusion of the whole series of exercises, and after several children have individually represented the mill.

With the circling movement of the legs and feet, the ball on the string is to be swung so that it describes a horizontal circle:

Round and round quickly my feet I can swing,
And, like the ball, I can make a round ring.

With the circling movement of the ball on the string (especially when played in the circle), attention may be called to the fact that one side of the ball looks toward the middle, or that it always points out the middle by its string. The child who turns the ball by the string, with constant attention to its action, sings:

As the ball goes high and low,
It always does the middle show.

This indication now again points to a new series of pure movement plays. All the children of the circle raise the *right* arm to a horizontal position, point with it to the middle, and, turning in a circle, sing:

Round and round now as we go,
We, pointing, do the middle show.

What was at first done with the right arm is now done with the left.

Now the children let their arms sink, turn all their faces toward the middle of the circle, turn themselves, and sing:

In a *circle* now turn we,
And always do the *middle* see.

Especial care must here be taken that the circle is a perfect one. The children will themselves notice that the more perfect the circle, the more clearly can the middle be seen and the more precisely can they point to it. This is also brought forward by the song:

If now the ring is wholly round,
The middle easily is found.

When this is clearly recognized by the playing children the leader asks: "Can any one now show me the middle?

Can any one step into the middle?" A many-voiced "Yes!" will certainly follow.

The leader now begins with the child who he thinks has best understood what he has asked, and says, turning to him:

Dear one, I pray thee
The center to show me.

The leader then conducts the child as slowly as possible to the exact middle of the circle, lets him stand there a few seconds, and then leads him back, singing:

Our order you fulfilled with grace,
Now step back to your former place.

In this manner the leader conducts each child in the circle to the middle and back again. We saw this play carried out more than three years ago in several institutions with quite young children, and always to their delight. It may also be mentioned that this play was in one case spontaneously originated by the children of such an institution. Langethal, to whom this fact was communicated, has developed the play and written the following words:

Dear one, I beg thee
The middle to show me;
Then we shall know
How we should go.

If while turning in the circle there is any disorder or any deviation from the curve, etc., it is the duty of the child who stands in the middle to call attention to this deviation by raising his arm toward the side of the circle where the disorder exists. If the child fails to do this, the circle has the right to make him attend to his duty, by singing:

Would you in the middle stay?
You must order keep alway.

This reciprocal effect of center and circumference upon each other have aroused great interest whenever the play has been repeated, and the circle has always joyfully submitted to the decision of the little leader, although small cases of disorder have been purposely incited in order to test the attention of the leader.

From this play is now developed "Child, turn thee," a play which, therefore, should follow those above described, and which, just because it has by degrees proceeded from child life, is very willingly played by the children.

The children arrange themselves according to their number in three, four, and even more circles of six or at the most of eight children. Children of different sizes must stand in each circle, so that the smaller ones may be joined with the larger. The circles must be so disposed in the playroom that, considered together, they again form a whole circle.

The largest child in each circle is the leader of that circle; the general leader of all the circles stands in the middle, so that the movements in all the circles take place simultaneously. Particular and general are beautifully brought together, and, as it were, reciprocally join hands for united and clear representation; for the very spirit and character of my plays demand that the child act with the fullest and purest demonstration of his individual life, and at the same time in accord and harmony with, in respect for and with acknowledgment of the whole and its requirements. Without fidelity to this higher spirit of play and life which can actually show itself even with ten or twelve children, the plays would lose their significance for mind and heart.

The children, arranged as described, turn and sing at

the same time in the different circles at a sign from the play-leader:

> We stand here hand in hand, and sing,
> And wish to turn round in a ring;
> But first we would the middle know:
> To the child who will it show,
> Our hearty thanks shall surely go.

The child who offers himself for this position, or any child the leader chooses, is now placed exactly in the middle of the well-formed circle, and the children in the circle bow toward the middle, and sing:

> We bow to you, we bow to you,
> We bow to you,
> And while your little song you sing,
> We'll join, and move round in a ring.

The child standing in the middle claps its hands, and sings (the rest softly accompanying it):

> Around, around, in ring around, in ring around,
> Always around, yes, always around.

Upon this, the circle turns to the right.

At the end of the song the child claps his hands again, and the circle turns to the left, to the accompaniment of the same song.

After the conclusion of the song the child claps again, the circle stands still, and sings in chorus:

> Now, all standing still, will we
> Your smooth dancing like to see;
> We to you a song will sing,
> While you dance in this round ring.

The children in the circle now clap their hands and sing while the child turns exactly in the middle of the circle, and as nearly as possible upon his own axis.

For small children this spinning movement is difficult, so the leader may enter the circle with the child and extend to the latter the middle finger of her right hand. Holding the leader's finger, the child easily turns like a wheel about its axle.

When the song is completed, the children standing in the circle clap their hands, whereupon the child in the center spins around, beginning toward the left instead of toward the right. The game is repeated until all the children have had the chance to spin.

The reciprocal activity of the individual and the whole circle is also marked in this game, for which reason it is a favorite for children.

At the close of this whole series of games the several small circles are again merged in the one large circle from which they were previously formed. In this way the particular, the individual, and the universal are shown in gradation and harmony. Through experiences of this kind the child is prepared to recognize the relationship of particular and universal in nature and in life, and finally to realize the significance of these relationships in the structure of the universe.

Among the most important experiences of life for the child, as for the adult, must be reckoned the experience that in the process of development from each given object is evolved its antithesis. The manner of this evolution is also most significant.

To enrich the child with this experience, while he is in the age of innocence and purity, should be one chief aim of early education. This truth of evolution by antagonism should therefore be adumbrated in his plays. Later, a wise education will lift it into the region of clear consciousness and reveal it as a guiding law of life.

Happy the child, happy the youth who has been led to recognize this weighty truth! The child educated in this way possesses a talisman which secures to him in his impassioned youth not only purity of life, but, what is higher, purity of mind and heart.

Such an experience we offer the children, particularly in our circling movement plays. Take for example the play "Seeing each other and not seeing each other." The children form a circle; the circle moves around. The following words (written in part by Langethal) are sung:

In circle we are winding,
La, la, la, la, la, la, la,
Each other's faces finding,
La, la, la, la, la, la, la,
Clip-a-clap, clip-a-clap.
And now the middle showing,
Yes, yes, yes, yes, yes, yes, yes,
Round which the ring is going,
Yes, yes, yes, yes, yes, yes, yes.
This is splendid—'tis fine, so
In a ring to go!

The circle now divides. The leader turns with his next playmate toward the outside and moves in the opposite direction from that before pursued, this time with his back to the center of the circle—while all the players follow him hand in hand, and so by degrees each turning from his place backward—close round the circle, accompanying their movements, all the children sing:

Now turning, we are winding,
The ends together binding.

According to the size of the circle, this is to be done after singing the words *once* or *twice*. As the circle is now closed, and the turning has caused all the players to stand

with their faces turned outward, the leader, immediately followed by the whole circle, begins to sing:

In circle we are winding,
La, la, la, la, la, la, la,
Each other now not finding,
La, la, la, la, la, la, la,
Clip-a-clap, clip-a-clap.
We trust the middle surely,
Yes, yes, yes, yes, yes, yes, yes;
So look around securely,
Yes, yes, yes, yes, yes, yes, yes.
This is splendid—'tis fine, so
In a ring to go.

Upon this begins again, as before (but reversed), the turning of the face toward the inside, with the words:

Now, turning, we are winding,
The ends together binding.

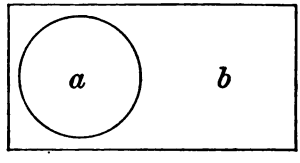
And now the play can begin anew, as above.

In order to let the children see, as it were in a mirror, their different ways of standing, they may clap the palms of their hands together at the beginning, when the faces are turned toward one another; but later, when back is turned to back, strike the back of their hands together. Such comparisons of position, by aid of touch, are quite essential to help the child to clear insight, and must be retained whenever presented. In so far as play affords this comparison it has a developing, educating, formative influence. In the games presented by me this comparison has been employed with clear consciousness of its significance.

The game of "Seeing and not seeing each other" may, if the playroom admits, be played in a second and prettier way.

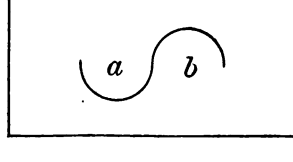
The game begins as before, with the exception that the

circle is made only large enough to occupy one half of the free space of the room (*a*), so that in the other half may be formed the second circle (*b*), wherein the children's faces are turned toward the outside. Standing in *a*, the children sing, as before:



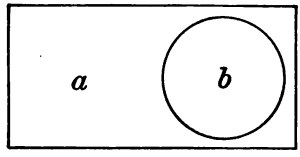
In circle we are winding,
La, la, la, la, la, la, la,
Each other's faces finding,
La, la, la, la, la, la, la.
Clip-a-clap, clip-a-clap,
And now the middle showing,
Yes, yes, yes, yes, yes, yes, yes,
Round which the ring is going,
Yes, yes, yes, yes, yes, yes, yes.
This is splendid—'tis fine, so
In a ring to go.

The leader opens the circle toward the side *b*, where the second half of the space is as yet free, and moves with the rest, following hand in hand, as if she would form a circle similar to the first. Turning, however, toward *b*, she moves in such a way that with the second circle now to be formed the backs of all are turned toward the middle, and their faces toward the outside, so that the whole forms a winding line.



While this is going on the players sing:

Now turning, we are winding,
The ends together binding.



Upon this the second circle *b* is closed, with the faces turned outward in the second half of the play-space. The circle, turning as above, then sings:

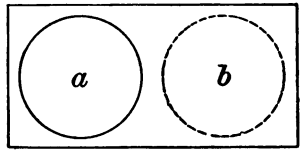
In circle we are winding, etc.,
Each other now *not* finding, etc.;
We trust the middle surely, etc.;
So look around securely, etc.

Here also applies the previous remark about the different ways of clapping the hands.

The leader opens the circle as before, but toward the opposite side, toward *a*, and forms again a winding line in the opposite position to the first, to which the whole circle again sings:

Now turning, we are winding, etc.

The play then begins anew. The figure, therefore, which the movement of the play makes, regarded as a whole, resembles a horizontal eight.



Here conclude the movement plays proceeding from the ball, and the indications of their significance for the

physical, intellectual, and moral life of the child and of the future man. What is omitted here will be beautifully supplied by the more definite and sharper movements of the sphere, from which the further progression of the movement plays proceeds.

XV.

HOW LINA LEARNED TO WRITE AND READ.

A Pretty Story for Children who like to be busy.

LINA was a little girl about six years old, who liked to employ herself independently. She could accomplish a great many things with simple playthings; could build many pretty things with cubes and bricks; and lay many pretty things with tablets of different forms and colors, and with sticks, etc. She could make many beautiful things in various ways by putting together colored sticks, strips of paper, and other material; make many objects with her little playthings, which were on that account so much the dearer to her.

Lina could also easily catch the ball, and had by this means acquired such dexterity and such control of the body—such skillful use of her limbs—that she did not easily let anything fall, nor awkwardly push it out of place.

Lina also knew many pretty little songs, and could sing them. She could accompany many of her little plays with songs, which increased her pleasure in the plays, for the songs instructed her as to what she was doing, and so she did not need to be always disturbing father and mother by asking, "What is that?" "Why is that?"

So Lina was always cheerful and active, for she never

felt time hang heavily, and so was never ill-humored. On the contrary, because she was always contented and cheerful, she was the special delight of her parents, as well as an example for other children who would like to be the delight of their parents, and who like to play and are happy in lively, orderly activity.

As Lina, on account of these good qualities, was permitted to be much with her parents and to play beside them, she noticed, one day, that her father was very glad to receive a letter, and soon after sent one in reply. Turning entreatingly to her mother, who was in the room, she said: "Give me a little piece of paper, dear mother, please, please; I want to write a letter too, like dear father."

"Little children like you, dear Lina," said her mother, "can not write like your father, and still less on paper. Your little fingers are too weak for skillful holding or guiding of a pen or pencil. But I will show you how you can lay letters with little sticks, and so, in a certain way, write at least as much as you wish to or are able to." So spoke the good mother to her little Lina, who went on entreating:

"O mother, teach me! But could other people read what I write in that way?"

"Let us try at once, my child. I have sticks here at hand, and this smooth, dark-colored table just suits our purpose; the pure white wooden sticks will look very pretty on it."

"But do you know also, my child," the kind mother went on, "that when your father sends a letter he always writes his name at the close of it, and on the outside he writes the name of the one who is to receive it? So, my child, you must first of all learn to write your name—that is, learn to lay it with sticks."

"Oh, yes, dear mother, that I will, that I will."

"Now, what is your name, my child?"

"Oh, you know that; my name is Lina."

"I know your name indeed," said her mother, "but if you wish to write it, or at first lay it with sticks, we must listen to it carefully, and give attention to the differences between open and close sounds which we notice in it. We must learn to know the signs for these open or close sounds, so that we may lay those letters next to each other, just as we hear the open and close sounds follow one another in your name."

So said the dear, thoughtfully instructive mother to the attentive child, and went on: "Now, little daughter, tell me your name again, very slowly and clearly, and notice what different sounds you find in it. I will then also tell you what I hear."

The child, eager to learn, now spoke her name slowly and clearly—"L–î–n–ä."

"I heard the sounds î and ä," said the mother; "now we will try to speak your name once more together, and notice whether you hear the same open sounds as I."

Mother and child now say together: "L–î–n–a, L–î–n–a; î—ä."

"I hear the same as you, dear mother," said Lina; "the open sounds are î and ä."

"So, in Lina, we hear the open sounds î and ä."

"Now, my child, I will lay this straight stick vertically before you," went on the mother, |. "When you see it in this position let me hear at once the sound i." The mother now again laid the stick several times vertically before the child | and the child at once uttered the sound î.

"See," the kind mother now said to the child, "this

vertical stick"—pointing to it—"is always the sign for the sound î."

The mother, for practice, now laid the sticks several times before her little daughter, who at once said "î."

"But did we not hear a second open sound in your name?" questioned the mother.

"Yes, the sound ä," answered the child.

"See," said the mother, "now I lay two sticks here, close to each other at the top, and join them by a third smaller one in a horizontal direction—A*; when you see this sign let me hear at once the second open sound of your name."

The mother now took away the sign, and laid it again repeatedly, and the child uttered the sound every time as soon as the sign lay before her. Lina and her mother had such a lively, happy time, that it was a pleasure to watch them; for the mother laid now the vertical stick (|), when the child immediately uttered clearly the sound î, for which it was the sign; now again the three connected sticks (A), and then the child uttered at once the sound ä.

Then they changed: the child laid the sticks and the mother gave the sounds. Another time the mother again made the sounds, and the child had to lay the right sign or letter for each sound.

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* Since it would not be possible, or at least would be very difficult, to represent the stick-letters by simple strokes of equal width, the Roman capital letters must be here employed to indicate them. I must also remark that the round lines in R, P, D, O, etc., are to be laid with slender sticks which have been nipped or indented on the inside, in little incisions between the thumb nail and that of the forefinger, and then curved, one of which is used in the R and P, but two in D, O, Q.

Now both signs or letters

I A

lay before the child and mother. The mother then asked her child, "But is your name only î and ä?"

"No, my name is Lina."

"Well, then, we need some more signs for your name. Say it to me once more, very slowly, but pay attention to your mouth, and especially to the movement of your tongue, and listen carefully too, and observe whether you notice anything."

The child said, as her mother had desired, "L–î–n–ä."

"Now I will also speak your name in the same way," said the mother. "Be attentive—L–î–n–ä."

"Oh, yes," the child immediately remarked, "there are some more sounds added to the î and ä by the movement of the tongue."

"Quite right, my child; now attend once more. Before the letter î I lay the sign for the close sound which you hear before the open sound î—

LI.

Now, that is Lî; and before the letter A I lay the sign for the close sound which you hear before the sound ä—

NA.

Now, that is nä; and the two put close together—

LINA—

make Lînä."

So the mother taught the attentive child, who was eager to learn; and the delighted child read, and said "Lînä—Lînä." Then she took the signs away and laid them anew.

"Oh, how glad I am, dear, good mother, that I can

now lay and read my name! How I thank you! But could father and other people read it too?"

"It is about noon now," said her mother; "your father and uncle will soon come home; then we will see if they can read what you have laid."

"If father and uncle were only here now, how glad I should be!"

As the child said this, they came into the room, and Lina scarcely left them time to speak to her mother before she caught hold of her mother's dress and looked up at her entreatingly. The mother understood the imploring look, and took the father by the hand and led him to the table, saying, "See, father, what Lina has laid here."

The father looked, and read: "'Lina.' Ah, my child, you have really laid your name. You can write your name with sticks."

Then the uncle came up, and said: "Now I must see that too. It is really so. 'Lina' is written here with sticks."

Then they were all very glad.

But the father said: "Now, my child, let me see you lay your name. I will take up the sticks; now write it again with them."

And she said, "Directly, dear father," and again laid

LINA.

Now the father, then the uncle, asked first about the one, then about the other, letters or signs, and the child was required to utter the open or close sound signified. Then, changing the order, they pronounced one of the sounds of the name Lina, and the child had to lay the sign for it.

The pleasure and delight of this needed to be seen in order to be realized.

But the mother said: "Children, you are forgetting your dinner. The food will be cold."

When they had all come to the table, Lina's uncle said: "The dear mother takes care of us all; first she helps Lina, and now she takes care for us that our dinner may not get cold. You have to-day, Lina, given us pleasure by laying and reading your name; to-morrow give us pleasure by laying and reading the beautiful word 'mother.'"

"You are quite right, dear uncle," said the child.

And every one at the table was as pleased and glad as if they were celebrating a birthday.

The next day, the hour which the careful mother usually devoted to her child had scarcely arrived when the child came to her, entreating, "Please teach me to-day to lay the beautiful word 'mother,' so that I may again please father and uncle when they come home."

"It is indeed a beautiful word which you, my child, wish to lay, and we will learn to lay it," said the mother. "But there is another word just as beautiful and dear, and that is—— Do you know what that is?"

"Ah, yes—'father,'" said Lina.

"Well, we will learn to lay this to-day, so that father, when he comes, may see that we thought of him and love him."

Now the mother required the child to utter again, very plainly, the word

V–A–T–E–R,

and asked Lina what open sounds she heard. It was not only easy for her to answer ä [as in *far*], and "e" [e, as in *prey*, quickly spoken, a little longer than *e* in *get*], but she also said at once, "See, mother, I already know the

sign for the sound 'ä'"; and she laid it on the table before her mother—

A.

"That is fine," answered her mother. "Now I will teach you the sign for the open sound e [ä, spoken quickly]; and she laid, at a little distance from one another,

A E.

By means of Lina's attention and her mother's help the close sounds in the word (V T R) and the three signs for them

V T R,

were soon found, and learned by means of practice and change of place, and the beautiful word

VATER

lay before them. And this also Lina could read just as easily as she had before read her own name, and, after the sticks were taken up, she was soon able to lay the word herself.

There was now again great delight—her present delight, and that which Lina expected when her father and uncle came home again. The little girl, pleased with what she had done, and eager to learn, wished to go on. "Mother, dear mother," she said entreatingly, "my uncle wanted me to lay the beautiful word 'mother' [Mutter]. Please teach it to me, so that when he comes to-day he may be pleased; and father certainly will be glad also if I can lay it."

"Willingly," answered her mother; "only you must not forget the old as you learn the new."

"Oh, no, certainly not; you can question me whenever you wish."

Now the mother asked her little daughter first to speak the word slowly and distinctly, and to notice the open sounds u [oo] and e [ā, quickly spoken]. The child soon found that there was only one new open sound (u), and her mother at once taught her the sign for it,

U,

and told her to lay the two letters on the table before her, a little way apart, which she did, thus—

U E.

The new close sound, m, which occurs in the word, was also soon found, and the sign for it,

M,

was learned by the child. So there soon stood, or rather lay, before her on the table the whole word

MUTTER,

to which the child, full of joy, added the word she had already learned—

VATER.

After the mother and child had in various ways compared the sounds and signs in the two words, and discovered the resemblances and the differences in the two, and the child could with certainty both lay and read them, then, to her great delight, her father and uncle entered the room.

The child's eyes shone as brightly as they had done on the last Christmas morning, when she saw the joy of her beloved father and of her dear uncle.

Signs and sounds were examined, and, as Lina answered all questions correctly, her pleasure was so great that she at last said, "I will take up the sticks for both words, and then lay each again." No sooner said than done. The

sticks were taken up, and soon there lay again, beautifully arranged, before them all—

VATER,

MUTTER,

and quickly, too,

LINA

lay beneath.

Then the father added to his little daughter's name the word

LIÊB [German for DEAR],

and said, laughing, and asking to test her knowledge, "Now read also what I have written."

"I know the first sign already," said Lina; "the second and third I know too; but I do not know what the bow above the IE means."

The mother: "It shows that the two thus connected are the sign for the somewhat lengthened I [pronounced like the English ee in *seen*]. Now say what you know." "Lie" [Lee], said the child. "Now close your lips," said the mother. "And you have the word 'Lieb,'" said the child.

"Now read both words," said the father encouragingly.

"Lieb Lina" [Dear Lina], read the child, and clung lovingly and gratefully to father, mother, and uncle, looking up at them with glad eyes; and she softly said, "My beloved father, my good mother, my dear uncle!"

"Yes, to have good parents is a great good fortune for children," said the uncle. "Let us see now, Lina, if you can lay these beautiful words for us to-morrow." And then they all went quietly to dinner.

The next morning, when the appointed hour brought mother and child together again for common employment,

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it was Lina's first care to fulfill her father's and her uncle's wish, and to lay the words which they desired.

By exact observation of the words and their parts, the child then soon discovered that only two new open sounds, and but one close sound, with their signs, occurred in the whole: namely, the open sound ei, sign EI [like the English letter I in *pine*], and the open sound o, with the sign O; then the sound h, with its sign H.

All this was soon learned by the attentive Lina, guided by her faithful mother, and, after thorough and repeated practice, the desired words lay before mother and child on the table:

"MEIN LIEBER OHEIM" [My dear uncle].

"MEIN LIEBER VATER" [My dear father].

To these Lina quickly added:

"MEINE LIEBE MUTTER" [My dear mother].

"MEINE LIEBEN ELTERN" [My dear parents].

Great was the joy; but it was greater still when the father, after he had come home with the uncle somewhat earlier than usual, had read what was laid; and Lina had, with the help of her mother, read the words which he added:

"LINA IST UNSER LIEBES KIND"
[Lina is our dear child];

for it soon appeared that there were in it but three unfamiliar signs—S, K, D—which the good mother easily pointed out to the child.

Now, when the father and uncle had again read the words aloud, Lina took her mother by the hand, led her to the window where her sewing table stood, and whispered something to her. Then the mother looked kindly at the

child, made some marks with her fingers on the sewing table, and Lina, satisfied, went back to her father and said to him: "Go to the window for a little while; I will now lay something more, and see if you can read it."

With her mother's quiet help the following soon lay on the table:

"DU BIST UNSER GUTER VATER"

[You are our good father].

The mother had to show Lina but one new sign, G. "Now come, dear father," said the mother, "and read what Lina and I said to you in silent words."

After he had read it he embraced mother and child, and said, "You are my joy, my happiness."

Then the uncle quietly approached them, and said, "Now let me be the fourth in your band of happiness, joy, and peace."

"I have indeed thought of you, dear uncle; but there is no more time now to make words, for mother says the dinner is waiting for us again."

Thus passed many a joyous day for the happy family. Lina always had her box of sticks at hand, and whenever she could she tried to lay the names of the members of her family and point out their relations to the whole (whether cousin or grandmother), so that there was soon no name and no relationship that she had not been able to lay with sticks.

At this time the father was obliged to take a journey, which he said would keep him away from home for some time. As soon as her father had gone, the child's old wish arose again. "Mother, I wish I could write, so that I might send a letter to father."

"As far as possible I will grant your wish," said the

kind mother to the expectant child, who immediately sprang up joyfully, embraced her mother, and jubilantly cried:

"To-morrow! to-morrow!"

The next day came, and with it the hour fixed for the mutual employment of mother and child. Full of expectation, Lina hastened into her mother's room. She had scarcely taken time to say "Good morning" to her mother, who was working at her sewing table, when involuntarily her eyes, head, and body turned toward the table in the middle of the room, whence a beautiful new slate seemed to beckon to her kindly. By the slate lay a slate pencil glued into a penholder, and with a few flying steps the little girl stood next to the table looking joyfully at the slate, and, as it were, caressing it, turning it on all sides, and twirling the pencil between her fingers. Again attentively examining the slate, she ran with it to her mother, exclaiming, "See, mother, the beautiful straight marks and the many little squares on the slate!"

"Yes, my child, they will make writing easy to you."

All at once Lina stood quite perplexed, and as if awakened from a dream, before her mother; at last she found words, and said: "O mother, I thought I should write now with the pen on paper. I can not send this slate to father as a letter."

"You will very soon be able to write on paper," said her mother consolingly, "although not yet with pen and ink, but with a lead pencil, so that you can write a letter to your father and send it before he returns; only you must be as attentive as you were before."

"O mother, that I will be certainly!"

"Come, then, we will begin at once."

Her mother now taught Lina first how to hold the

slate pencil properly, so that the unpracticed little fingers would not be unnaturally bent and pressed together. Then she desired her again to lay her name, "Lina," with sticks on the table, and showed her how to indicate the length of one of the sticks laid on the table by a straight mark two squares long. After some help from her mother, Lina had soon written her name with her pencil on the network of the slate. When, after some practice, it stood completed on the slate, she showed it to her mother. "See, dear mother, is it right?—

'LINA.'"

"Quite right," said the mother.

The child joyously exclaimed: "Oh, how nice! how nice! Now I will lay and write 'father' and 'mother' and 'uncle'; and 'dear father' and 'dear mother' and 'dear uncle.' Then I can certainly send a letter to father."

"Gently, gently, my child; one thing at a time. Your desire shall soon be granted, but do not be in too great a hurry."

You, dear children, may imagine that this new advance in ability was gladly made known to Lina's uncle, who had not gone away with her father, and that he took a great interest in it; and he thought to himself, "Lina is so diligent, and gives her father and mother and me so much pleasure, that I must give her a pleasure the next time I come." And as he thought, so he did the next day.

"Mother," said Lina, when the hour for employment brought them together again, "let me to-day at least try to write a little letter to father on the slate; then, when I write a letter on paper, some time, it will be easier."

"Well," said her mother, "we can try, even if we do not succeed."

"Oh, with your help, mother, it will go beautifully," said Lina joyously.

"But what will you write?" asked her mother.

Lina thought for a short time, and then said, "Dear father, please come home again soon."

"Stop a moment," said her mother; "we will first see if we can write all this. The first two words you can easily manage." These words were soon placed on Lina's slate. The other words were slowly spoken (one at a time), the letters for each word fixed upon, and after a short time the following stood as a letter upon the slate:

"LIEBER VATER, KOMME DOCH BALD WIEDER."

"Is the letter finished?" asked Lina's mother.

"Oh, no; I must tell father that I can now write on the slate."

And soon, with the mother's help, there appeared upon the slate—

"ICH KANN SCHON AUF DIE TAFEL SCHREIBEN."

"Now the letter is done," said Lina.

"Oh, no," replied the mother, "there is something still wanting. I told you, when we began the laying of words with your name, what is required in every letter."

Then, after a few moments' thought, the little girl said: "You said, whoever wrote a letter must also write his name underneath it. I will do that too."

"DEINE LINA"

she wrote below the letter, and said, "has written this letter to you."

She had just finished, and had shown the letter to her

mother, who was satisfied with it, when her uncle came into the room. Lina sprang from her chair, caught up her slate, ran to her uncle, and held it out to him in joyous expectation.

"Ah, what do I read?" said her astonished uncle. "A letter to your father already? That is well, my dear Lina; your father will be pleased." In a lower tone he added: "But the slate letter will cost a good deal of postage. I am afraid it will be broken before it reaches your father."

In a sorrowful tone Lina replied: "I have asked mother for paper; but she thought I ought first to try to write with the pencil on the slate, and so this letter is only a trial."

"Only wait," said the mother consolingly to Lina; "we will let the letter stand on the slate, and, as you have done very well for the first attempt, I will to-morrow morning bring some cross-lined paper and a lead pencil with me from the city, and then we will copy the letter to your father and actually send it."

Then the uncle laughed pleasantly, and said, while he took something wrapped in gay paper from the breast-pocket of his coat, "Well, the first is already provided." He unrolled before the child a sheet of paper ruled with cross-lines, and laid a colored pencil beside it.

Greatly surprised, Lina stood by the table, and looked with delight at that which lay before her, and then at her uncle, who said: "That is yours, Lina. To-morrow you can write your letter with the pencil on the paper to your father."

"I call that being an uncle indeed," said the mother, "who can guess people's thoughts. I wish I also had such a good, dear uncle."

"Ah," said he, "the wishes of grown people can be guessed, but not so easily granted as those of children."

This was the first really cheerful noon they had passed since Lina's father went away; for he lived always in the remembrance of the happy little circle.

The next day it was Lina's first object to copy carefully on the beautiful paper, and with the gay-colored pencil which her uncle had given her, the letter to her father.

The letter was actually sent off by the next post, to the great delight of the child.

"Oh," said Lina to her mother questioningly, "will my dear father write me a letter, as he does to other people when he gets letters from them?"

"I do not know, and so I can not tell you. Your father has a great deal of business to do on his journey, and we must wait and see what he will do."

Anxiously the child now looked forward to each fresh post-day and each approaching letter-carrier. At last the carrier came, and brought a letter to Lina's mother. It was actually from her father. Lina knew it immediately from the seal and writing. Full of expectation that there might be something in it for her, she stood by her mother as the latter opened the letter.

And, to her great delight, Lina noticed that the mother took out a folded paper and held it between her fingers. She waited silently till her mother should have finished reading her letter. Then the mother turned to the child, and said: "Your father sends you kind greetings, and thanks for your little letter. He sends you one also; you may try to read it, in order to find in it whether your father has read your letter, and has understood what you wrote in it."

With these words the mother gave Lina the folded page which she had till then held; it was the father's answer to the little girl. Joyfully and gratefully she received it from the hand of her loving mother, who was thus developing the child's inner nature in the apparent fostering of outward life.

Happy over this unexpected gift, the child went with it to the window, and after she had looked into the dear sheet, thinking and comparing, separating and uniting, showing this by the quick motion of her eyes, she cried gayly to her mother, holding up the sheet to her:

"Mother, I can read father's letter!"

"Well, my child," replied her mother, "come here and read it aloud to me." (The father's letter was written in the same way as Lina's, with Roman capital letters, or, in other words, with simple straight and curved lines, but without a network.)

"LIEBE LINA:

"DEIN BRIEFCHEN HAT MIR VIEL FREUDE GEMACHT, ABER KOMMEN KANN ICH JETZT NOCH NICHT, WARUM?—WIRD DIR DIE LIEBE MUTTER SAGEN. MIR DAGEGEN MACHE DIE FREUDE UND SCHREIBE RECHT BALD WIEDER.*

"DEIN DICH LIEBENDER VATER."

"That I will," said the little girl, made glad by her

* Dear Lina: Your little letter has given me great pleasure; but I can not return home just yet. Your mother will tell you the reason why. So you must write me again very soon and give me a new pleasure. From your loving father.

father's letter. "But tell me, dear mother, why does father not come home now? He promised so certainly, when he went away, to come back again very soon, and now he has been away so long."

"Your good father has not been away so very long," said the kind mother, "only the time till his return seems long to you. But I confess that I am glad of this; for your wanting your father so much is a proof to me of your love for him."

"Oh, yes, dear, good mother, I love you indeed very much, and am glad to be with you; but I love father also, and wish he may come back soon."

"As I have already told you, I am very glad of it; but we must be patient for some time longer before he can come."

"But do tell me why, dear mother."

"Have you not often heard your father say, when he went away: 'I have a great deal of business to do to-day; eat your dinner without waiting for me'? That was not agreeable to us; but when later your father came back, and met us with such glad looks because he had successfully completed his business, his return brought us double pleasure. You see, dear Lina, he has business now also which he would like to finish successfully for the pleasure of us all. But now we too will do something, my dear child, so that we on our side may give pleasure to your dear father on his return."

"Oh, yes, dear, good mother; tell me what I shall do."

"That is easy. Your father wishes to have another letter from you, and says it will give him pleasure to receive one. This wish of your dear father you can easily grant if you choose."

"O best mother, only tell me when you write again to father, so that I may inclose a little letter."

"I shall write again in a few days, for your father, in his love for us all, will be very glad to have news of us soon, and to be certain that all is well with us. Now, till I write again, take great pains with your writing, so that your father may find an improvement in your letter."

"That I certainly will," said the little girl to her mother quietly, but with self-confidence that was rooted in a firm will, and which greatly delighted her mother.

After this, all Lina's activity had a quite peculiar expression of earnestness and of joyousness and inward happiness.

With the next letter the regular correspondence between father and daughter began. The wish of the absent father to obtain information of the health and life of the family he had left behind gave almost more material for the little letters than their writer could manage, and so they had a developing influence on the dear little girl's capacity, knowledge, and power; but the certainty that her letters pleased her father (as each succeeding answer from him expressed in ever-new ways) increased Lina's diligence, and with its growth her courage also grew; with the growth of both, her perseverance also grew, and so in turn grew the comparatively greater completeness of the little girl's results. She deeply experienced the truth of the words of our poet, without knowing anything of them or of him:

"Joy, joy drives the wheels in the great clock of the world."

But her mother and uncle knew the words and the poet, as well as the truth, and so they fostered and strengthened, by little gifts, the child's capacity, will, and power of action, and, above all, the results of these three.

Thus the father's desire to please the dear child was also increased.—But what delights a child more, what gives it more pleasure, than to have a book of its own? It understands as yet nothing at all of the contents, but, notwithstanding, sits in a corner of the room with the book turned upside down, and imagines, strangely enough—deceiving itself—that it finds and reads in the book that which springs out of its own inner being in its unconscious striving after development.

This experience, or remark, which may have been recalled to his mind, determined the loving father, who felt actually grateful to his little daughter, and also wished to encourage her (since his absence was to be longer than he himself had expected), to send home with the next letter a Story and Picture Book for Children, which he had met with in the family of one of his friends, and had found to be developing and instructive, and at the same time pleasing, and which had been particularly recommended to him in this respect by his friend.

The eyes of the astonished little girl shone with joy and surprise when her dear father's book and the accompanying letter came forth from the sealed wrapper, and were handed to her by her mother with the following words: "See, my child, your father sends you this. Because your little letter gave him pleasure, he wishes to give you pleasure also."

Yes, with a joyous and happy heart, Lina went to the nearest window—now reading her dear father's letter, now looking at the pretty book and turning over its leaves.

As usual, the sympathizing uncle entered the room (it was just the dinner hour), and with great delight Lina ran toward him, arms and hands stretched out holding the

beautiful gift. "Only see, uncle, what papa sent me!" And then she drew him to the table, where, after a slight glance at the book, he explained the pictures to her.

The midday meal (which had to-day been a festival) passed pleasantly, and a part of the afternoon was gladdened in the little circle by giving, receiving, and sharing happiness, to which the invisible but faithful thought of the absent father gave a peculiarly spiritual character.

But now, called away by his business, the kind uncle had to leave the happy circle. The mother, drawn away by domestic cares, had also left the room, and Lina found herself alone with her new companion—her book. She devoted herself wholly to looking at the pictures. At first she tried to recall, as she looked at them, what her uncle had said to her about them, and then she added to this what she could discover herself. But after some time she had come to an end of this also, and now she stood thoughtfully with the book in hand. Anticipation and experience within the circle of her surroundings, especially of the life and actions of her mother, said to her—"If I knew the printed letters here, and could read what is said by means of them, then the book could tell me its beautiful little stories." Eagerly she tried to find a resemblance between the letters written by her with simple straight and simple curved lines and those printed here, and she actually succeeded in bringing out certain similarities here and there, especially with the capital letters. However, they were not so clear that she could with certainty recognize her written letters in the printed ones.

So, in wishing, anticipating, seeking, and hoping, time had passed and the twilight hour had come. For her dear mother—taught by her own experience in childhood and youth—had, as we shall later see, with good foresight

—that is, with a true fostering sense of educating by developing, and with a view to the welfare of the child—left her alone with her book; and, though separate and absent from the child, she nevertheless knew well what thoughts were stirring in her during this time. Now the mother, whose presence Lina had so long desired, entered the room. Lina went to her at once, saying, in a mournful voice, "O dear mother, I can read father's letter, which is written; I wish I could also read the book, which is printed; but the letters in the book are so different from those which father and I have written, and which you have taught me!"

"They are not so entirely different, my child. If you are only earnest in learning to know the printed letters, you will soon find that there is but a very slight difference between the two, and such as you can easily see and remember. And so you will soon find the likeness between the two kinds of letters—that is, between those you have written and which your kind father used in his letter to you, and the printed letters in the book."

"Yes, dear mother, it seems so to me in regard to a few of the letters; but there are so many lines that curve like a snake, and I do not at all know where they come from, what they mean, and what I am to make of them."

"My child, you shall very soon see how the simple, straight, and curved lines are connected with the winding or snake lines (ᔕ S), so that not the smallest line of the latter is superfluous or accidental. You will then easily find your written letters again in those in which your book is printed."

"Do, do, dear mother, show it to me now!"

"Well, you have already told me that you found a likeness between some of the letters which you have until

now used and those printed in the book, although you could not make quite clear their complete agreement. Now, show me these letters in your father's letter, and in your book."

The child then pointed out the letters D and 𝔇, B and 𝔅, and several others.*

"You are quite right," said her mother. "The likeness between the letters you have used and those with which your book is printed appears at first generally in the so-called large letters, but mostly in those you have just pointed out. But it is too dark to be able to further indicate to you the likeness—indeed, the agreement—between each two of the letters you pointed out, and it is not yet dark enough to have lights; let me, then, as my housekeeping is done and I have time to chat an hour with you, first tell you a little story; and then, when the light comes, show you the agreement between the letters."

"Yes, tell me a story, dear mother. Here is a chair; sit down."

"You know that you played with your doll, and talked with your father, your uncle, and with me before you could write, even before you knew anything about writing. So also the people who lived on the earth a long, long time ago, surrounded by objects, talked to them, but especially with one another, just as you also have done at times; they even talked to themselves before they could write, before they knew anything about writing, before writing was found out.

"But now what is writing, and being able to write? Just think about it. Judge by your own observation and experience whether I am right, when I say that writing is

* English letters do not present this difficulty.—Tr.

the joining of the sound that we hear and which passes away, with a silent and still sign which is permanent; or putting the picture or sign which is permanent in the place of sound which is transient, vanishing."

"That I understand very well," said Lina; "that is just the way we did when you taught me to first speak my name correctly, and the dear, dear words 'mother' and 'father,' and then to lay them with silent sticks, point them out, and at last write them."

"You are quite right, my Lina; and here you can immediately remark this great fact of life: that one understands everything which is said and taught, or even told, much better if one has already experienced it, although perhaps in a different way in one's own life—that is, in outward action and inner observation. Try, therefore, my child, to notice your own actions and the actions of others, and to gather for yourself many kinds of experiences, even now in your happy child-life. You will in that way much better understand what you meet with, what you see and hear, which you will now prove to yourself.

"I will go on with my story. They say that when men could not yet write—that is, had no fixed, exact, mute signs for the single open and close sounds of the words by which an absent one could again make audible what was spoken, or the writer recall what was thought—then a shepherd, who had pastured his sheep on a grassy island, invented writing. It is also said that the shepherds discovered many things—for instance, the observation and knowledge of the glorious, starry heavens, raising the heart, and so lifting man's feeling to God, the giver of all good. In the starry sky they perceived the signs of language for praising and thanking God. You see, my

child, it was a shepherd who was to find out how to write with letters. We can both now explain, by our own experience of life, why the finding out and invention of so many excellent things is ascribed to the shepherds; we can appreciate the truth of it. Did we not, when we last wandered on the hillside, see how the careful shepherd always kept the flock as a whole in view, and looked upon each individual sheep—even the smallest lamb—as an essential part of this whole?—and so always in reference to the whole, and to the aim and object of the whole, the fostering of life. Thus, you see, a genuine shepherd, gathering his flock unto himself, learns to look upon others (e. g., the hunter or fisherman) as seemingly separate but in truth related to one great whole; indeed, related to the fundamental unity back of all things. Thus it was with the lonely shepherd in a foreign country many, many years ago. He talked for himself and with himself; he heard himself; he spoke perhaps at first the name of a dear absent one, as the name of your father is now especially dear to you. This name sounded perhaps in his heart; perhaps the echo repeated it. And so his thoughtful mind and reflective intellect easily observed the different voice-sounds, and the different open sounds in the beloved word, as we did in the dear names of Lina, mother, father.

"Now we have ourselves, as you know, in our frequent ramblings seen thoughtful and active shepherds with their crooks dig out the turf at their feet into figures expressing their thoughts, while their flocks grazed or lay down around them. The thoughtful shepherd in our story may have sought some sign that he could see by which to represent what was speaking within him, and what he saw around him; and the obedient hand may have indicated

on the level ground, may even have marked upon it, as it were, involuntarily, that which his mind sought for and possibly perceived in the movements of the mouth when speaking aloud; for we have observed elsewhere that the inner activity of thought and the outer creative activity of the hand stand in unconscious relationship to each other, react upon each other, and often in their united action seem to flow into each other and to be as one. Thus the individual absorbed in thought, holding some long object in his hand—i. e., a stick—and unconscious of all about him, involuntarily draws something with this stick, makes impressions on the ground spread before him. These signs and figures thus traced are in the main straight or simple curved lines, because of the manner in which they were produced. They may also owe their origin to the different positions of the mouth necessary in uttering the sounds; for you will remember how we observed the various positions of the mouth in connection with the sounds i, o, and a, when I taught you how to write. And so we may readily understand, my child, as we remarked before, how writing and the alphabet may have been invented by a shepherd in a far-away country thousands of years ago; and that these traveled from that country through all these many, many years, and finally reached us, came to me, and through me to you; but they must have been much changed in the course of these wanderings through many countries and among many peoples these many, many years.

"Therefore regard shepherds with respect whenever you meet them; think at least, at such times, how one's solitary hours can be made useful by thoughtful observation of what is nearest—as in this case the shepherd's speaking with himself—and how we can thus discover what may be

of great benefit to children as well as to grown people, and give pleasure through endless years. Only think of the writing which even now gave you so much pleasure, and of the reading which will soon no less delight you. Think, therefore, as often as you write, or will hereafter read, that you should always employ your time well even when you are alone, like the shepherd who invented writing and the alphabet, and by their means taught reading. But now it has become quite dark without our noticing it. Go now, Lina, and get the light; we will employ the rest of the time, since I have nothing more in particular to do to-day, in teaching you what you wish and need for the understanding and reading of your book—namely, the correspondence between written letters and the printed letters of your book."

With a deep, long-drawn breath, which told that what she had heard had awakened in her mind many things before unfamiliar, the thoughtful child went to do what her mother had bid her.

The light, when brought, altered the whole scene, and also Lina's whole frame of mind. Joyously she entered the room with the light, and scarcely had she placed it on the table before she ran to get her dear book, which was to bring her so much pleasure.

"Come, sit down, dear mother; here is the book. Now teach me to know the letters in it."

"Willingly, my dear child; but you must also take one of your dear father's letters as a help. You have already rejoiced over the greater neatness, exactness, and completeness with which his letters were written in comparison with yours. We now need these more perfect letters for satisfactory comparison.

"Now take the I in your father's letter and observe

the printed J in your book, and compare them. What do you find?"

"There, nothing but straight lines; here, nothing but wound or twisted lines; there, a long, large, vertical line; here, a large line wound in a vertical direction; there, two smaller parallel horizontal lines; here, in a horizontal position, two winding spiral lines almost parallel in their windings. So the two horizontal parallel straight lines in the written I are almost opposite to, yet like, the parallel spiral lines in horizontal position, with only the little difference that each of the two straight parallel lines goes beyond the vertical line on both sides, but the parallel bent lines stretch out wholly on the left side."

"Then what do you find, dear Lina, when you compare the two letters I and J?"

"That the two are like one another, but with the difference that the lines of the first are straight, and those of the second curved."

"Now let us look at the two Fs. What do you find there?"

"I find almost all that I did before; only here the upper horizontal curved line of the F stretches on both sides beyond the vertical curved line, and that the lower horizontal line of the I—which also lies in a horizontal direction in the J—has curved upward further in the F. So that thus both letters F and F, except these two little differences, are again quite like one another."

"Quite right, my Lina. Now compare once more, after what you have already found out, the two letters L and L, and tell me what their comparison shows you."

"As F and L are alike—only reversed—so that the line which is above in the F is below in the L, and, on the other hand, what is below in the F is above in the L, and

that the L has not the triangle in the middle which points out the F, so also in an equal degree 𝔉 and 𝔩 turned round are like one another except the small hook" (in the 𝔉).

"Now we will repeat them all, comparing them with one another. Now, my child, do the thrice different letter-forms show you something alike in each kind, yet different in the two kinds, and yet again a resemblance in this difference?"

"Yes, my dear, good mother, the same we spoke of before: that where the first kind of letters always has straight lines, the lines of the second kind are always winding, and at times there are slight changes in the position. But do you know, mother, in what the likeness is very close? It is in the letters T and 𝔗; what is straight in the first is simply crooked in the second."

"Very good, my Lina. But you have already told me this afternoon that you found a likeness between the letters B and 𝔅. What is it?"

"Ah, dear mother, you see that better than I do, and can also say it much better. The first likeness is, that what is straight in the B is again bent in the 𝔅; only that in the former letter the main line, which is straight in B, forms in the 𝔅 not a double curve, but only a simple bent line; and what in the B are mere circular lines, are in the 𝔅 differently curved lines; also the upper small horizontal line in the B forms a downward curve in the 𝔅; but the lower horizontal line is according to the principle of the 𝔗, a twisted curve."

"Since you found this agreement, it will be easy for you to find that between R and 𝔯, K and 𝔨."

"Yes, quite easy; looking at the 𝔅 and 𝔍 teaches that."

"Now, for to-day that will be enough. To-morrow, if I have time, we will go on. Till then, can you try with your father's letter by your side to find the rest of the large letters in your book, and learn to know them? The more of these you learn the more I shall be pleased, and your uncle will certainly be glad, too, when he comes at noon. Now I will get supper ready."

As Lina had gone to bed the night before thinking of her book, she rose the next morning with the thought of the dear letters in it, and of her mother's wish that she should find out the rest of the large letters in the book.

Lina had been brought up until now in all-sided life-union, without anticipating it, still less actually knowing it, and still less being able to designate it by a precise word, but showing it in life, in action, in feeling, and in mind; and so also the careful mother had fostered in the thoughtful, intellectual child the gradual anticipation, which was scarcely yet an impulse, quietly to pray to Him who is the giver of all good which we receive and enjoy, for the things which she desired for her parents, her absent father especially, and all other dear ones; and so, as she remembered what her mother had said yesterday evening at the end of their talk, unconsciously to herself, and in scarcely audible childish words, the wish of her heart uttered itself: "Thou who givest all good, grant to me also to-day that I may give mother and uncle the pleasure which they expect from me."

Cheerfully and quickly Lina's dressing was done. The love of the earnest, fostering mother had led the child on in the one day, so that each day was to her a valuable gift which pointed to an invisible fount of blessing.

The simple but wholesome breakfast had been cheerfully eaten, and the child hastened to draw forth her dear

book, in order, first of all where it was possible, to examine the yet remaining large letters in it.

By degrees, and with a great deal of comparison, she succeeded in her attempt, and recognized the 𝔘 in the U, the 𝔓 in P, the 𝔒 in O, the 𝔇 in D, the 𝔖 in S, the 𝔄 in A, the ℌ in H, the 𝔐 in M, the 𝔑 in N, the 𝔚 in W, the 𝔙 in V, the ℭ in C, the 𝔊 in G; finally, the ℨ in Z.

So it was not yet quite noon when Lina could show in her book all the letters her father had used.

Her mother was still employed in domestic matters, and had not yet been able to come back into the family room. But Lina could not wait; she had to find her in the house, and in the midst of her business to say that to her great joy she could now point out, in the capital letters of her dear book, the letters which she and her father had used.

"I will come to our room soon," said her mother, sharing the joy of her child.

"But if uncle would only come, so that I could show it to him too! For he certainly does not know or believe that I know already the large letters in dear father's beautiful book. If he only would come! He stays away so very long to-day."

"The stay is no longer than usual," soothingly replied her mother. "He is sure to come, only wait quietly."

And he came, this much-desired uncle. How Lina's eyes beamed as she joyously held out to him her father's present, and could tell him of the advance she had made since yesterday! Her uncle heartily shared her well-earned delight, which he increased yet more by letting her find the same letters on different pages, and very many different letters on the same page.

Then, at last, Lina's mother joined the happy pair.

She fully shared in the joy which came no less from the heart of the uncle than from that of the happy little girl, who clung closely to her mother, as if she had received from her the power to win what she had won, and wished to obtain yet more from her. Lina looked also at her uncle from time to time with joyful, shining eyes, as if the sympathizing clear gaze of his eyes would make her perceive more clearly what her heart desired.

The dinner was scarcely ended when Lina with her two treasures—the book and her father's letter—settled herself by her uncle, who usually spent some time after dinner in the midst of the little circle, in order to enjoy with him the pleasure of comparing and finding out the likenesses and the differences in the two kinds of letters. The mother, having attended to her domestic duties, soon made a third in the bright group. It was clearly perceived by all three that there is a simple, comprehensive law, according to which our common large printing letters were formed from the predominantly straight-lined ones—namely, that the straight lines of the latter are mostly replaced in the former by winding, rarely by simple curved lines; and the simple curved lines of the latter are replaced in the former by pointed and irregularly curved lines; but that the two kinds of letters are in the main alike in their internal construction and connection of parts.

Lina now showed great skill in recognizing the large printing letters, but, instead of being delighted, she turned with unexpected sadness to her mother: "But, dear mother, I can not yet read in my book, for there are so few large letters in it, and there is only one of them in any word; but there are so many small letters! How shall I learn to know them all? Oh, do teach me!"

"Do not be uneasy, my child," soothingly said her mother, who had expected this request when she came into the room; "there are really no more of these than of the others you already know; only a few of them show some difference. If you are attentive, and will compare them yourself as you did before, you will easily learn to know these also."

"Well, then I shall surely be glad to-morrow," said Lina's uncle, rising from his seat. "Now I must say good-by to you for to-day, since my business calls me, as you know. So to-morrow we will have as pleasant a meeting as to-day."

"Certainly," said the mother.

"Yes, certainly," said the child, "if dear mother helps me again.

"Please do, now," was all Lina said when her uncle had gone away; and the mother understood the child's simple words.

"Now sit down by me, and bring your father's two presents with you. I need not tell you much; you will soon be able to help yourself as before, and will like to do it, for you have now found out that what we learn by ourselves not only gives us greater pleasure than what we learn from others, for we gain from it the beneficial and strengthening feeling of our own activity; but we also much more easily retain what is thus learned, and can apply and use it again much more readily. What was the first letter which we learned to know? Show it to me."

"Here it is—J."

"And from which of those you knew before did it result by changing the straight lines into the waving or winding lines? Show me this also."

"Here, from the I."

"Yes, the J has sprouted from the I, as the curled-up, unopened leaf from the germ, the bud. But you know—for we have a great many times wonderingly noticed it in our walks and among our flowers—that the many-petaled flower or blossom bring forth the simple seed, and seems to gather itself up in this once more. So it is, my dear child, with very many things; they must become small again—that is, they must be drawn up into themselves and concentrated before they can be really of use. And so it is with our large printing letters: they also had to be first simplified, drawn into themselves as it were, stripped of all ornaments, before they could serve the great purposes and prepare the many pleasures for which they were intended—by reading. Let us see once more.

"Look again in your book. Which of all the little letters in it could well represent the J and I?"

"This one, I think."

"And you are quite right. You can really find again in the small i all the crooked coarse and fine lines and ornaments which the J shows. They are reduced to the vanishing point; only the upper ornamental stroke has freed itself and become independent, although reduced to a small dot. Now compare J and I once more by the light of what we know, so that the differences and likenesses may be clear and vivid to you, and so that you may find them again with other letters. Now, which of the small letters do you think indicates the F? But I must tell you beforehand that you must cut off many ornaments, and only keep the essential part. Now what may be the essential part of the F beside the curved middle line?"

"I think the little stroke which is at the right, and also the curved roof. The little line bending upward to the left may very well be left out."

"So I think too. Now try which among the little letters has some likeness to the large F."

Examining and comparing, the child sought in her book, and looked somewhat doubtingly at her mother, pointing at the same time to the f in the book.

"Let me see if you are right. First, there is the principal stroke, only more vertical and but little curved; second, there is also here the little stroke at the right. The essential part of the twisted roof is also left; only the little curved line at the left has disappeared. And see, you are right—the f indicates among the little letters what the F does among the large ones. We will now try to find among the small letters one more which means the same as one of the large letters; then that will be enough for to-day. I mean the D, and compare it first with the letter which it started from, the D. Notice what is the most essential part of it, and then try to find it among the smaller letters."

It was not long before Lina pointed, with greater certainty than before, to the b.

"See, this time you have found it easily and quickly; this gives me pleasure. But now we will place the three letters D, D, b side by side, and see if you are right. Yes, it is true; the principal stroke is in all of them—in the first very winding, in the second quite straight, and in the third something of both. So also the principal curved stroke is in all three, but in the first it curves downward; in the third, on the contrary, upward; but in the second, the middle one, neither way, but goes straight from the vertical line. We now must stop for to-day; you know house affairs need my attention. You, my Lina, if you like, may easily find some more resemblances between the large letters which you know and the small ones which

you do not yet know. To-morrow you can show me what you have found; now you may play what you like."

"If I may, I would like to go once more to the kindergarten."

"Willingly, my child; you may go for your little neighbor, Minna, and take her with you."

"Oh, that is nice, if I may do that! I like little Minna very much. Thank you, dear mother."

The two children, hand in hand, went happily to the kindergarten, which both had attended daily until a short time before; but now Minna, who was the younger of the two, was the only one who still went regularly. Lina only went occasionally, since during her father's absence her mother could devote more time to her, and because she had already outgrown the kindergarten and was to attend the primary school after the return of her long-expected father.

But now how delighted were her former playmates and companions in work, to see her whom they all loved, after being deprived of her company for what seemed to them a long time! And how happy was Lina once more to join the circle in which she had been so often and so joyous!

What was more natural than that she should be questioned as to what she had done at home during this time, and what she was still doing? The kindergartner also willingly permitted Lina to answer these questions, so that her little audience might hear how children could be busy at home also, and how good children actually were so, for she knew Lina's employment.

But what Lina first spoke of—for her heart was full of it—was of her beautiful book, which her absent father had sent to her because she had written letters to him.

"Written letters!" cried the children, astonished. "Where did you learn? Who taught you?"

These and other questions were at once pressed upon her. She told how her mother had first taught her to lay her name with sticks.

"Show us—show us how your name looks laid with sticks."

"Yes," said the kindergartner, who was quietly listening to their talk, and had again convinced herself how children unconsciously teach one another and like to learn from one another—"yes, show it to us, for we have figure-laying with straight sticks; so that comes in very nicely. Come, place yourself at the middle of the table; then all the children can see very well."

And Lina laid her name, and showed her former companions what signs indicated the I and the A, the L and the N.

"Can you lay my name too?" said Minna coaxingly, standing by her side.

"Oh, that is easy," said Lina. "Listen—your name sounds almost like mine: Minna—Lina—and only one closed sound, the first, is different; and one closed sound, the middle one, you can hear double." So she now easily laid with sticks the name Minna.

"Oh, if we could only lay our names too!" said the larger children. "Do teach us!"

"I will; but you must first speak your names very plainly, find their parts, and notice which of the sounds are open and which are closed; then you must learn to know the particular and proper sign for each of the sounds."

"The dear gardener" (so the children liked to call their loving fosterer, as, on the other hand, she liked to

call them her plants and flowers) "will certainly like to teach it to you, as my good mother did to me."

"Certainly," answered the kindergartner kindly, "only we must also fulfill the condition which Lina mentioned to us: that is, we must first speak clearly and in full tones."

"Oh, certainly, that we will," said all the children, who understood what she said. Some of them clung lovingly to the kindergartner; others looked with joyous gratitude into the clear eyes of the happy little girl. Two of the children clung entreatingly round the neck of their companion, who now wished to go away.

"No, you must not go yet, Lina—must she?" said they all, turning entreatingly and questioningly to the kind kindergartner, who they were sure would carry out their wish.

"Lina must do as she wishes," she replied. But before Lina could answer, the children had drawn her into the circle for their favorite play, The Doves, which was followed by a second and a third play. But now Lina began in earnest to prepare to go home. The two little ones who had formed a peculiar, silent friendship for her, again embraced her, kissed her cheek, and said:

"Come soon again; you brought us beautiful things."

"Yes, come soon again," repeated the vigorous voice of a healthy, blooming boy almost five years old, who with a few companions of his own age had been hitherto a silent listener and thoughtful observer of the little teacher.

And nodding a cordial "Yes," almost involuntarily the departing child vanished behind the door which closed upon her; for, almost unconsciously to herself, the attention of the children (since one development always de-

mands another) had called forth in her the urgent desire to endeavor in her home to meet her mother's wish and expectation.

"Yes, see," said the child-loving kindergartner—who made use of every circumstance to lead her little charges to notice the phenomena of life around them, but especially to observe their own life and action—"see how nice it is to know something, and to be able to teach others! Lina is only a little older than the oldest among you, and only a short time ago was your playmate and the playmate of us all; and now she comes and kindly teaches us beautiful things. You see that those who are attentive and diligent can, even when still young, be of use to others."

But Lina's short visit had been not only useful to the children, but had also brought them much good. It had made them attentive to all which concerns the perception and relations of forms, for on that partly depended the knowing how to lay the letters; but especially does it depend on attention to correct and full-toned speaking, in order to learn to write; for even the smallest child, in order to meet the requirements put upon him, must have the feeling, however dimly, that from this tax upon his power, out of this exercise of his will, there will proceed that which is beneficial to him.

This foreboding in the child is by no means a hidden self-seeking, but the natural outcome of the desire and impulse toward spiritual selfhood, self-dependence, and the wish to place himself in perfectly harmonious relationship to his entire environment.

After returning from the kindergarten it was Lina's first act, as on the afternoon before, to compare the large letters which she knew in her dear book with the small

letters in it, in order to find out those which correspond, which she actually succeeded in doing, to her great delight. So was it also the next morning: after all the little duties of cleaning, arranging, and clearing up which were required of her were done, and the simple breakfast was enjoyed, she immediately sought out her dumb teacher, which in a remarkable manner taught her—under her mother's thoughtful guidance—to inform and instruct herself.

She first of all compared the large letters again with each other, and soon found that in one there are *three*, in another *two*, and again in still another there is *one* essential line, however curved it may be. She discovered, too, which of the hooks, bows, or curves were essential, and which unessential. She found the same to be the case in the small letters—three, two, or even one stroke, but (now with, again without little strokes, circles, or curved lines) were essential. And so she succeeded in finding out a considerable number of the small letters whose similarity to the corresponding large letters was now readily detected. With some of the former it was of course the case, in spite of all repeated comparison, that she could not at all see her way clearly. Yet in all these difficulties she hoped for her mother's certain glance and guiding word. So, with glad expectation, she looked forward to the noon, when she was to give an account to her mother of what she had found; and she joyously cried out, as business brought her mother into the room, "I know already twelve more of the small letters."

"I am very glad to hear it. When we have eaten our dinner you can show them to me, then we will examine what you have found. Now you can do your other work, and then provide what is necessary for the noontime."

And the noon, which Lina so longed for, came at last; but her uncle, whom Lina had expected with equal longing, did not come for an unusually long time, and Lina had to practice patience, and could not tell him of the advance she had made and of her delight in it. But finally he came, having been detained by business. His communications to her mother prevented Lina from gaining his attention for her dear letters. At last appeared the desired opening, and, with a long-restrained, deep-drawn breath, Lina brought forward the proofs of her diligence, and said, turning to her uncle: "Ah, dear uncle, now I know nearly all my little letters, and I can soon read in father's beautiful book.—But look here, dear mother, and see if I am right," and she pointed to the letters which she had found, by careful comparison in her father's letter and in her book, as having the same meaning: M, 𝔐, 𝔪; N, 𝔑, 𝔫; U, 𝔘, 𝔲; W, 𝔚, 𝔴; V, 𝔙, 𝔳; O, 𝔒, 𝔬; P, 𝔓, 𝔭; H, 𝔥, 𝔥; B, 𝔅, 𝔟; S, 𝔖, 𝔰; K, 𝔎, 𝔨; R, 𝔯, 𝔯; Z, 𝔍, 𝔷. She was doubtful as to the letters 𝔄, 𝔞; 𝔈, 𝔢; 𝔊, 𝔤; 𝔇, 𝔡; 𝔗, 𝔱; 𝔠, 𝔠; and she did not know in the least where to place the letters ſ, ſſ, ſt, ß, ch, ſch, ff, j, and several others. "Will you please tell me, dear uncle, what these signs mean, and how they are to be spoken so that they can be heard?" said Lina, turning to him entreatingly.

"That I shall be very glad to do, my child, especially as I have some time to spare, for I did my afternoon's work this morning. But I will not encroach upon your mother's office of teaching, which she does so well."

"Do so now, since you have time; it will please me particularly, for I have a great deal to do to-day. I will then later," she added jestingly, "test whether you two have done your work well," and with a farewell, accompanied by a kind nod, she left the room.

"Now bring your slate and pencil here and let us try what we can do," said her uncle.

And the uncle, who could draw a little, drew first the three forms of each of the doubtful letters plainly side by side; and then again drew two of each of these, one within the other. In this way Lina could easily perceive what was too much in one form and too little in another, but principally what was essential and therefore abiding in all three forms; and, to the child's great delight, the vanishing doubt changed to complete certainty.

"But what shall we do with the other single letters, which seem to belong nowhere?"

"See, Lina," said the uncle, "only look at them more carefully; they are mostly letters made up of two or more, and you already know most of them singly. The few that you do not know are this, and this," pointing to the ſ and the ſ. "That you could not find these two letters among those you knew is no fault of yours, for they have been changed greatly. The two beautiful curved letters S and S have straightened themselves in ſ, and so are scarcely to be recognized again in it, although the latter comes quite simply from the former."

"I can very well imagine that. It is like a crooked, bent wire which is almost straightened."

"Quite right; and now you will be able to tell what they are, and also to sound them, which you did not know how to do before. See, now, first of all, the ſſ."

"Oh, that is all quite easy. It is a double ſ."

"And that?" asked the uncle, pointing to the letters ſt.

"That is quite easy too; it is an ſ and t joined together."

"Yes, and spoken in one open sound. And do you

know how you have to write this joined, double, open sound with your letters? Show me."

"I know that very well; it is ſt.

"That you could not make out this letter" (pointing to the ß) "is no fault of yours. It is also a double letter—that is, an ſ and a ʒ—and means that the open sound ſ is to be sharply spoken."

"Yes, I know that too. Mother taught me the sign for it—ſs."

"Quite right. I am glad that you have been so attentive to your mother's words. I shall tell her how glad I am. But now you must also learn to explain the double sign here" (pointing to the ch), "and to sound it. Look at it closely; you know the single signs."

"Ah, I know these very well; they are the c and the h. But in ch I can not speak the two letters in one sound."

"No? I think you can. How did your mother teach you to write these two signs or letters? Show me upon the slate."

"That I know very well: C and H" (drawing both on the slate).

"And if you should speak these two signs as one sound?"

"Oh, now I know: ch means the open sound CH." She drew the sign quickly on her slate without difficulty.

"See how any one who is attentive and compares thoughtfully can easily find out many things for himself. We have next a sign made up of three letters" (pointing to the ſch); "can you analyze this for me and point out its sound?"

"Just let me try, uncle. Are not the three letters ſ c h joined here in one sign?"

"Well, but do you not remember that you have al-

ready joined them, and so shown that they were to be a single sound, when you were writing under your good mother's directions?"

"Of course, I know it now, as you are so kind as to help me to it; it is the sign SCH for the sound" (she utters the sound).

"Now we have another sign which you could not explain—it is this" (the letter j); "but you have already learned to know a similar letter. Do you remember it?"

"Certainly; it was the i" (looking it out in the book and pointing to it).

"Well, what capital letter, and which of your letters, are like that?"

"The I and the J" (pointing to each in the letter and the book).

"Now, you must know that the signs or capital letters I and J each have two sounds: first, the voice sound j, for instance, in the name Ida; and, second, a soft, flowing, open sound, for instance, in Julie, Johann." *

"But now if this soft, flowing, open sound is to be represented by a small letter, it is done by the sign or letter j (j), which, as you quite rightly noticed, is like the small i, only it is made longer below so as to indicate its flowing. So you see the sign j, the small letter, represents an open sound similar to that of the g" (pointing to this sign in the book), "only very soft; as, for instance, when you say [in German] 'That picture pleases me.'" "I want that doll." †

"How glad I am that I know all these small letters, and can find them again in the large ones, and show them

* The German J has the sound of our English Y.—*Translator.*

† "Jenes bild gefällt mir." "Jene puppe möchte ich haben."

to my mother! How I thank you, uncle" (nestling up to him), "for being so kind, and helping me so nicely by your drawing. Without that I should not have found it so easy!"

"You are right, my child; drawing makes it much easier to notice and examine. Therefore give heed to the instruction in drawing which your mother gives you. It will at a later time, like a shining light, show you the way many times even when you would not expect it. But now I must go too. Do you remember what your mother said jestingly when she went away?"

"Oh, yes; she said she would examine us by and by, to see if we too had done our work well."

"You have remembered very well. Since we are both to be examined, go over it all by yourself very carefully. For to-day, farewell. Say farewell to your mother also for me."

"Farewell."

Lina's first act now was to open her book according to her uncle's advice and request, and to pronounce the signs or letters wherever she pleased. When she had done this successfully several times, she ran to her mother to give her uncle's message, and to give an account of the new advance she had made, and of her kind uncle's assistance. "Do come soon, so that I may show it to you."

"I am very glad. I knew that your uncle, who is skilled in drawing, would teach you more easily and better than I. Now, my child, go to your usual work. I shall soon be ready, and then I will come to you. If you are ready before I come, and have done your work well, you can play whatever you like."

"May I then go for our neighbor's Minna, and lay, interlace or build something with her?"

"You may, if you have done what you were told."

"Oh, that is good—that is good!"

The little girl was in an extremely happy mood. The employment under the guidance of her uncle, the progress which she had thus made, and the new knowledge she had gained had made her so glad, and the joyous hope of being permitted, after well-done work, to get her dear little neighbor to play with her, had called such serenity into her soul that her remaining work was not only done with unusual quickness, but also so well that she had no doubt that her mother would be satisfied with it when she afterward gave an account of it. And so she went to her young neighbor, Minna, with the request: "Come with me, Minna; we may play; my mother is willing. Go and ask your mother if she will let you go home with me to play." And scarcely had the words passed Lina's lips when Minna hastened to her mother to beg the desired permission, with which she soon returned.

"Take your great doll with you, and give me your building boxes, and your laying and interlacing sticks. We will play kindergarten, and will teach our dolls the building, laying, and interlacing, the counting, writing, and reading."

So a pleasant play soon began; but the time passed quickly to the happy children thoughtfully and busily employed.

"Minna," said Lina soon after the play had begun, in quite an earnest tone, "we must leave what our dolls build, interlace, etc., so that when mother comes she can see what our dolls can already do—counting, writing, and reading."

The mother came.

"Oh, what have you there—a whole market?"

"Yes, we have been playing at kindergarten. Only see what beautiful things our dolls have made! They can count, and write, and read too. Only see here: my doll has written her name Fanny, and Minna's doll her name Anna. They can read too—just hear. Anna can read the name Fanny, and Fanny the name Anna," and she supposed that the creations of her imagination would be reflected in her mother's mind. And the mother did actually rejoice like the children, but in a different way and from other causes. She rejoiced that the instruction which life gives to children becomes a vital part of their lives, and so again blossoms and bears fruit in full, fresh, healthy lives.

"This is all very beautiful," said the mother. "Your dolls have been quite diligent, now they must rest again; but, before they go, tell them they must put things in order, each thing in its place. Then, thanking her for playing with you, take Minna home and thank her mother too for letting her come. Come back soon, and then I will, as you wish, see what your uncle has taught you."

Before her mother was aware Lina had returned and greeted her with the entreating question, "You stayed here, did you not, that I might show you what my uncle has taught me?" And, not waiting for an answer, she seized her mother's hand and drew her to the table. "Come, sit here; here I can show you all that my uncle taught me, and how he taught it to me; for see, it is still all upon the slate."

And Lina now showed her mother first the relation and development of the form of the letters A, 𝔄, 𝔞; E, 𝔈, 𝔢; G, 𝔊, 𝔤; Q, 𝔔, 𝔮; T, 𝔗, 𝔱; C, 𝔈, 𝔠; that she could comprehend and make them again on the slate. In doing this many things became clearer to her, for the mother

made her notice this and that thing which she had either forgotten or overlooked in her uncle's explanations. She also pronounced for her mother the signs j, ſ, and the compounds formed of the latter, ſſ, ſt, ß, ſch, ch, and the doubled and sharpened ſſ.

"I will beg your uncle to be your teacher for the future, for you have retained his instructions as easily as you have understood them."

"Only see how nicely he has drawn it all for me! It is just as if one thing grew out of the other, like the blossoms from the buds, and from the blossoms again the fruit or the seeds. Do you know how prettily you showed me this on our blossoming apple tree, and the June apples you picked up?"

"Yes; you see, my good child, we can show, by means of drawing, a great many things which it is either very difficult or quite impossible to show by words; and, again, the living forms of nature testify to the truth which, as it were, lies slumbering or even dead to us in word and picture. Therefore, my dear daughter, esteem highly the teachers, inwardly bound together like three loving sisters:: the living nature, the representative drawing, and the explanatory word—this latter heard as well as read. One explains the other, and makes what it says more comprehensible."

"Then I am glad, my dear mother, that my kind father sent me this beautiful book, for now I can read a great many words in it; and I was able to read them just as soon as I knew the small letters. May I show you?"

"Yes, I am eager to hear."

"Oh, it is easy; they are the same letters and words you have taught me to write, and which I can read in father's letter. See, I will show you all the words I can

read now: in, im, an, am, um, ein, mein, meine, meines, dein, deine, deiner, deinem, deines, nein, kein, sein, hin, nimm, kann, man, kam, da, das, dach. And see, here I can read a whole line: 'When the child cried, a man came at once and said, "What do you want, child?" "I want to go to my mother," said the child.'"

"That is well done indeed," said the mother to Lina; "now you will soon be able to read the whole book; at least, you may try the first story to-morrow."

"Yes, if you will help me, I shall get along very well."

"If you can not immediately read a word, you must, as soon as you know all the letters of it, make it with your writing letters, then you will be able to read it more easily."

"How glad I shall be when I can read the whole book!"

"Well, to-morrow we will see. At present you have had enough. Now we must go to other work."

That evening after supper, before she went to bed, and early the next day when the morning tasks were done, Lina took her dear book in hand to try to read the first story in it, from the beginning to the end, aloud to herself, and she succeeded quite well, so that her heart beat with delight to be able to read aloud to her mother and her uncle the first story in her book; and she could not hide her joy when her mother came into the room to set another task.

"You seem so pleased, that it is a good omen for this noon."

Laughing joyously, Lina set about her task, for such it actually was; and to the delight of her mother and uncle, as well as to her own, Lina read quite accurately the first little story in her book; only her mother had first to make her notice the meaning of the punctuation marks.

After the general joy over Lina's progress in the little book had somewhat subsided, she nestled up to her mother mournfully, and said, "I only wish I could read the stories aloud to father, and that he could thus hear that I can already read in his book."

"Well," replied her mother, "he will believe us if we write to him that you read the first story aloud to us this noon. But I know another way in which you can prove to your father that you have read the story. Write off a part of it for him with your letters and in your writing; for your father will easily see that you could not write anything from the book if you could not first read it."

"That is really excellent! What good advice your mother knows how to give everybody!" said her uncle.

"Oh, that is good!" said Lina, delighted. "Please, dear mother, give me some paper and draw me some lines; I will write at once."

"You shall have paper and all else you need presently, but there is no such hurry about the writing; you can take great pains with it, for I shall not send the letters for some days."

"I am very glad of that," said the uncle, "otherwise I should run the risk of not seeing Lina's work at all. Business will prevent my coming to you for the next two days. But I shall be so much the more pleased to see something new when I return. Now, good-by."

During the next few days Lina was busy in doing the work she had set herself. With the kind help of her mother she succeeded to the satisfaction of the latter, and to her own delight, as well as to that of her uncle, who took such hearty interest in the development of little Lina, when some days after, as he had promised, he again appeared at the dinner table.

Scarcely was the meal finished than she availed herself of her mother's permission to show her work to her uncle.

"But what a great sheet this has become!" said her uncle. "That will scarcely go into the letter," he added jestingly.

"Oh, yes," said Lina, turning entreatingly to her mother. "I wish, dear mother, that I could write as fine as you and father do, and use such letters. It is so quickly done when you write; besides, you do not use so much paper as I do. Please, mother, teach it to me! Please do!"

"Yes, my child, that can be done; but we should have to give more time to it than I can spare, now that your father is away. You will learn it better at the preparatory school, to which you are to go when your father, whom I soon expect, has returned; till then you will have to be contented. You can pass your time in reading your book."

"Oh, yes; and after that I will write as you do."

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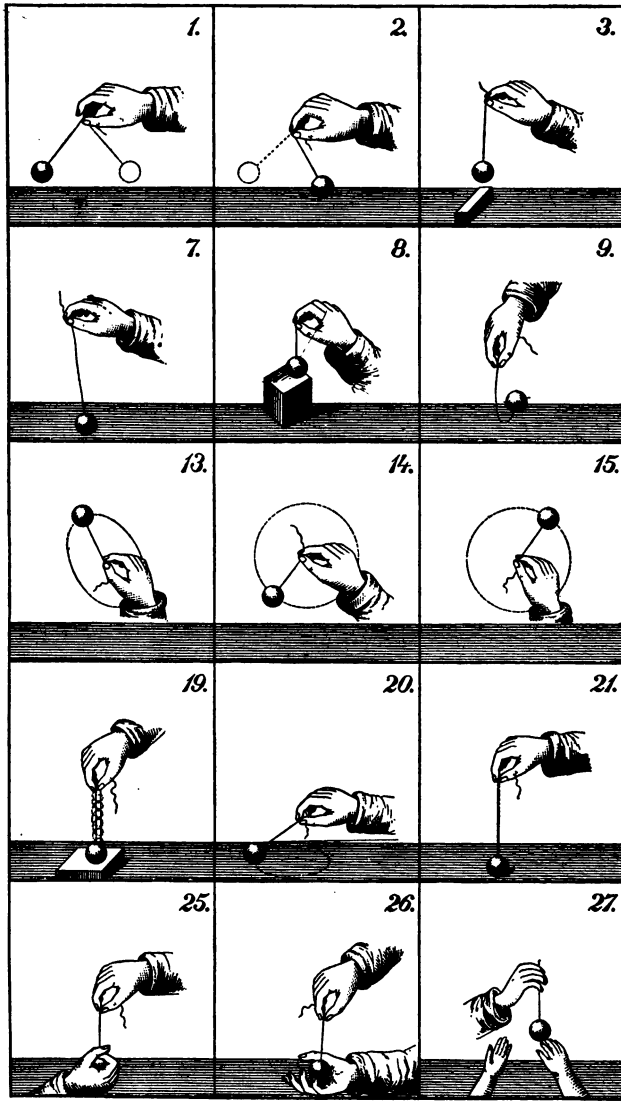

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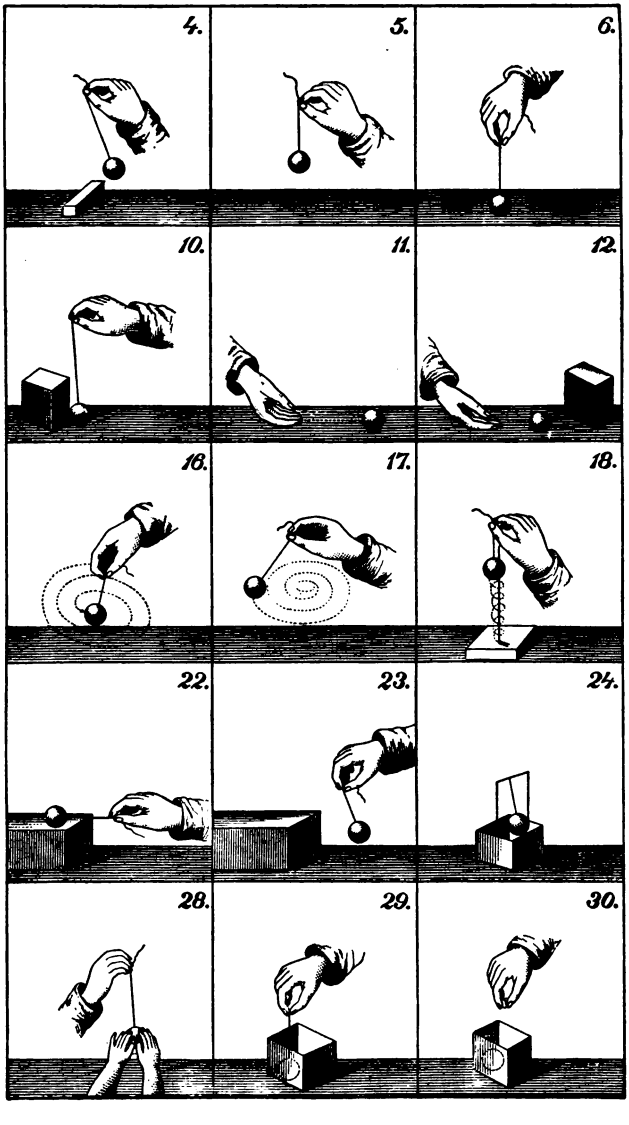

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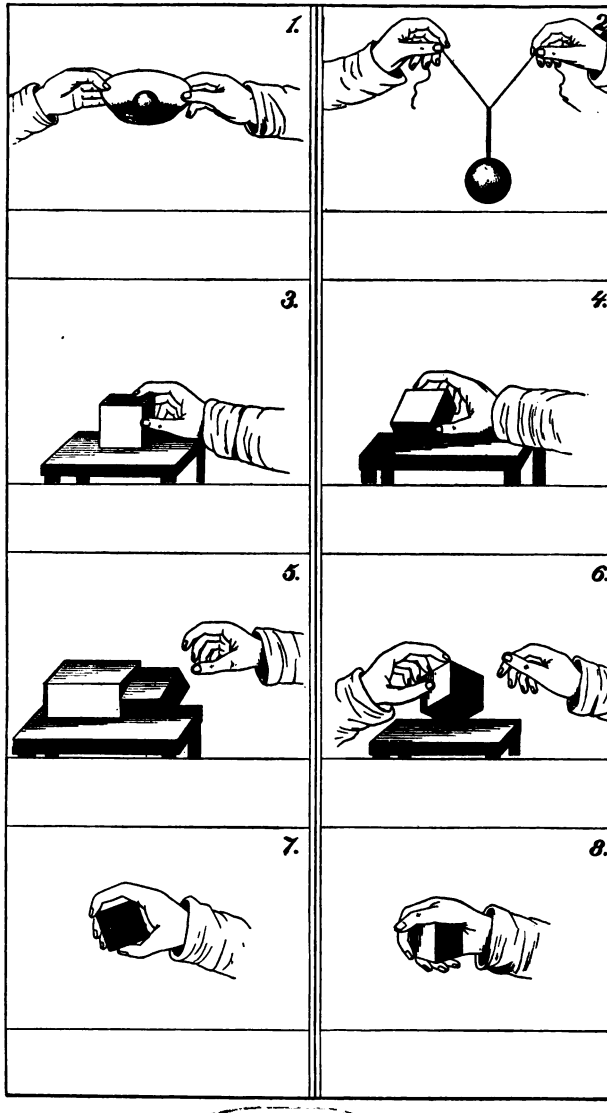

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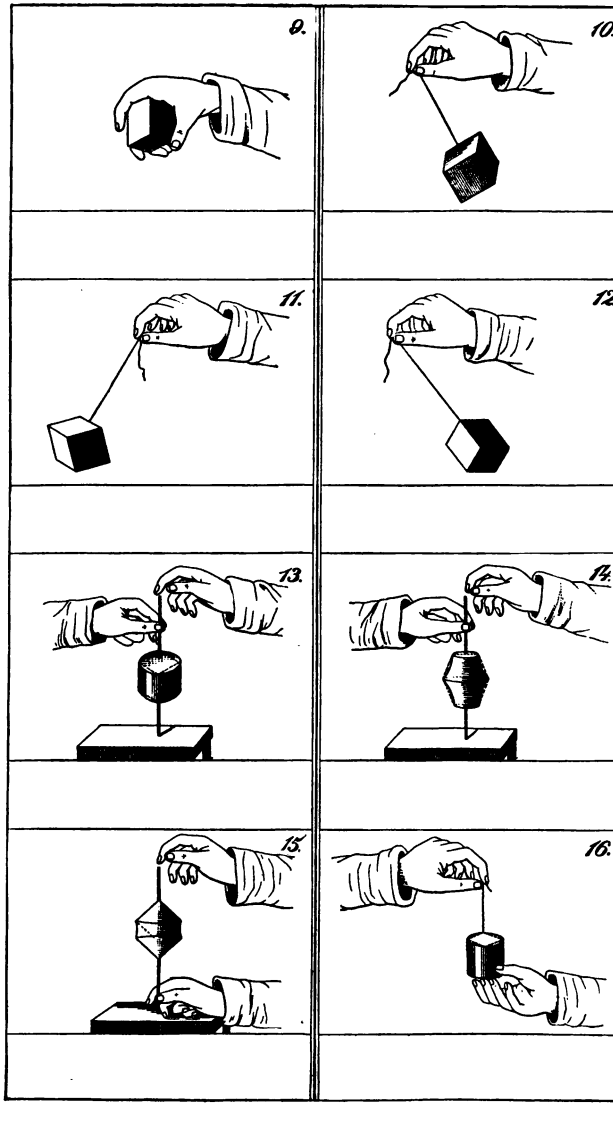

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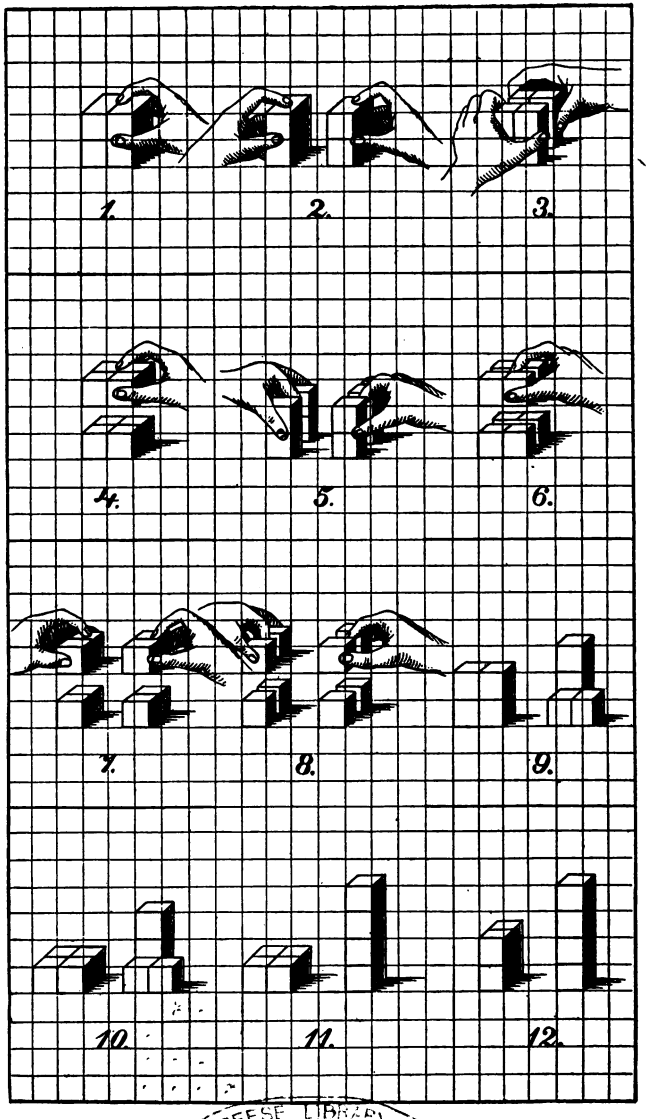

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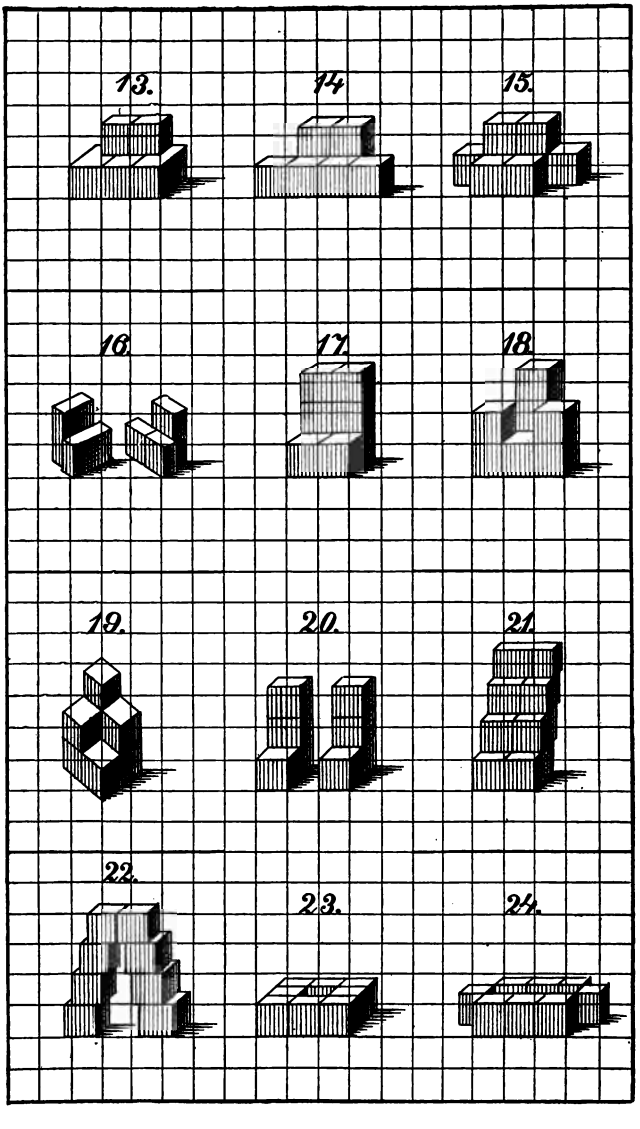
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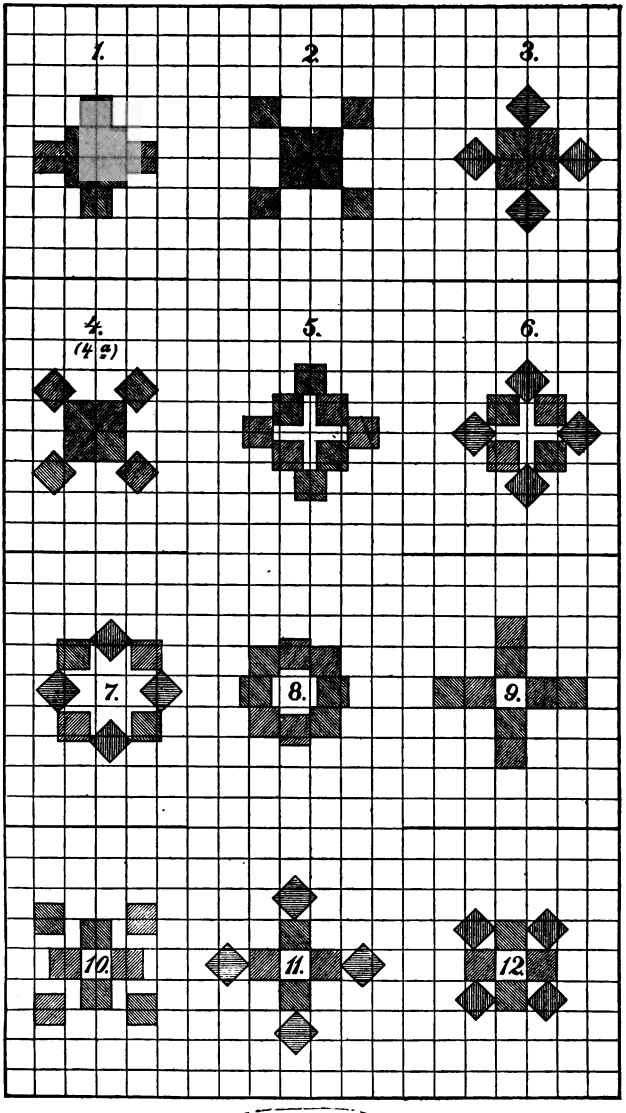

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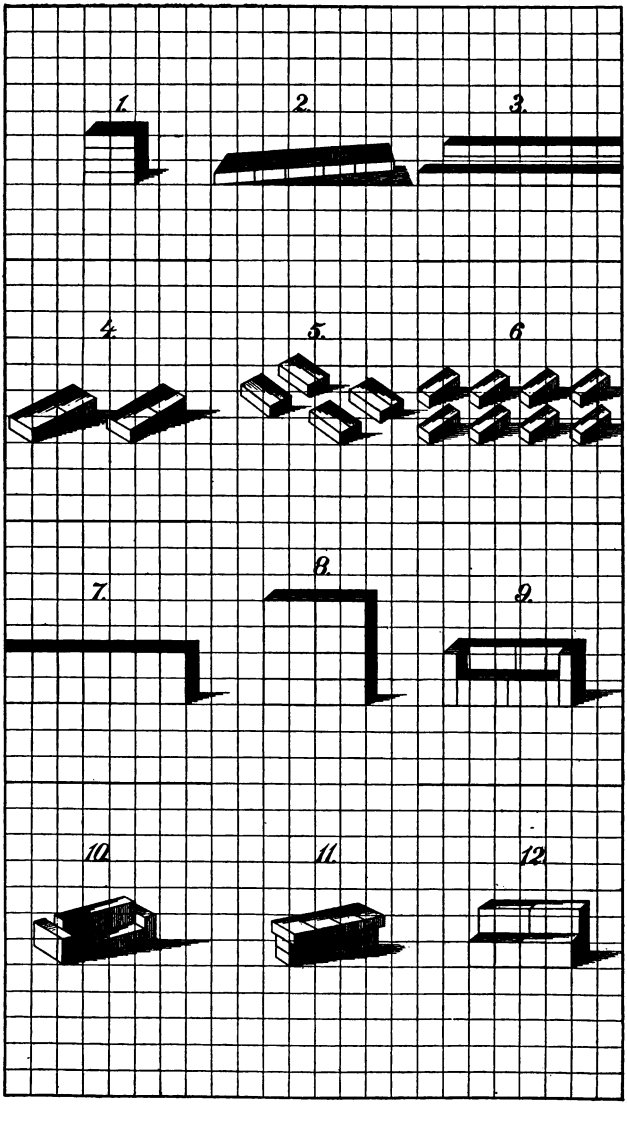

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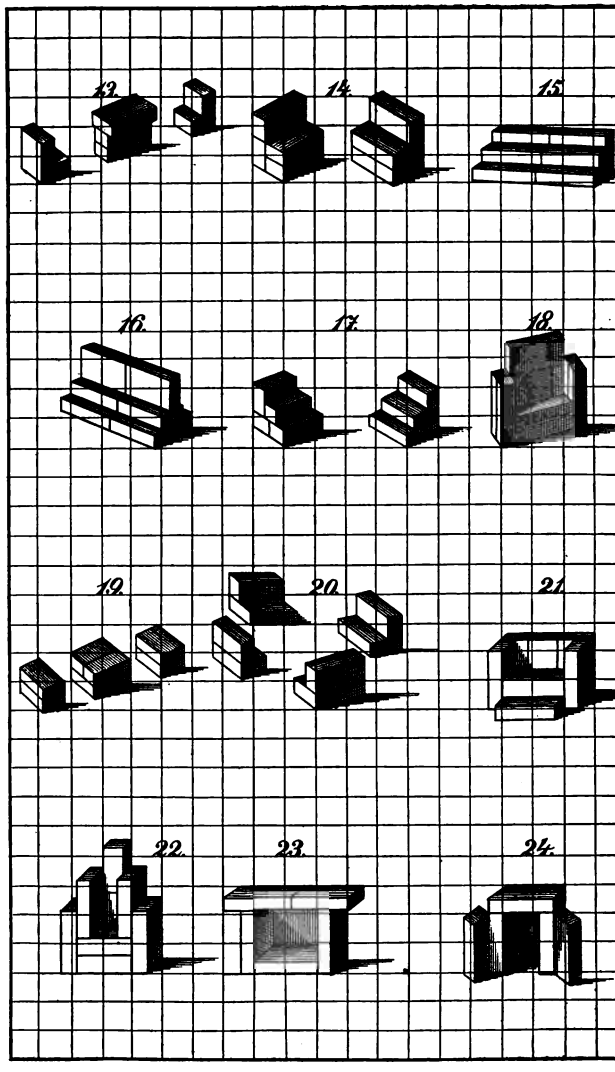

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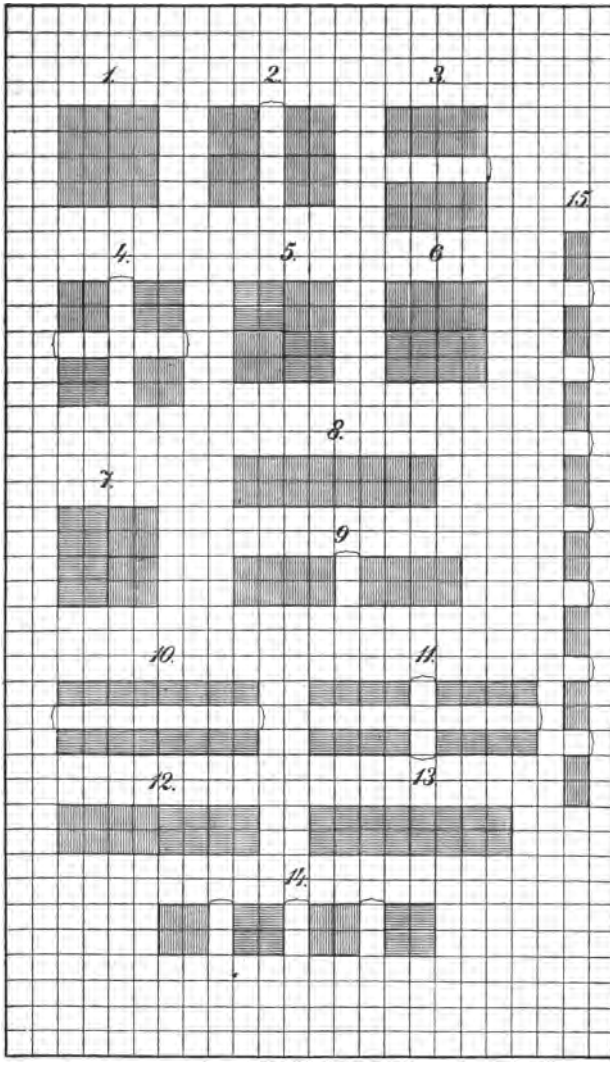

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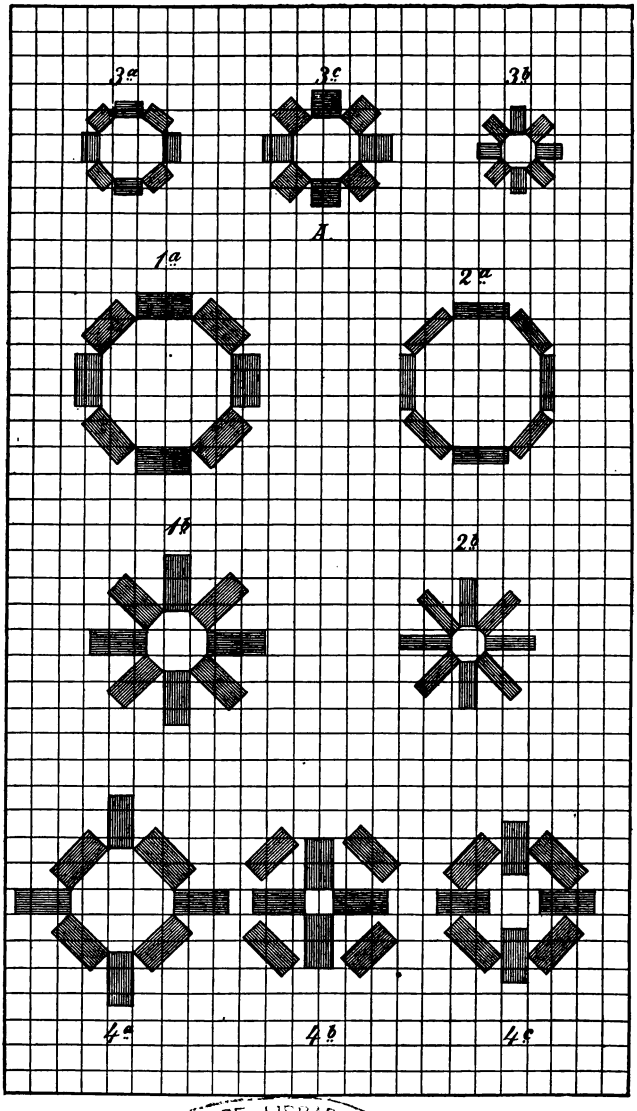

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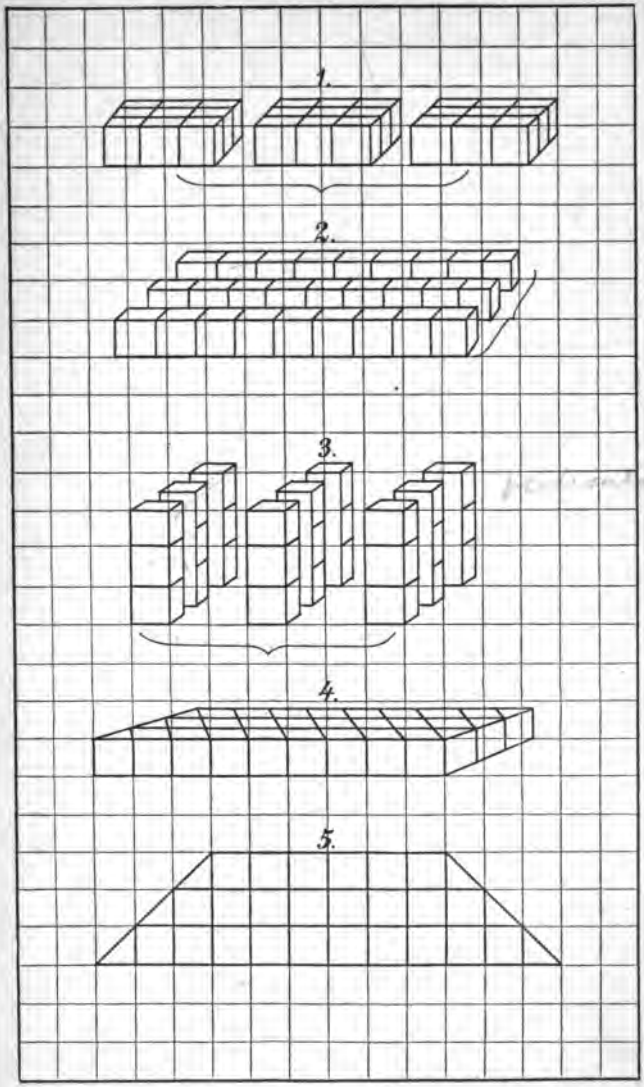
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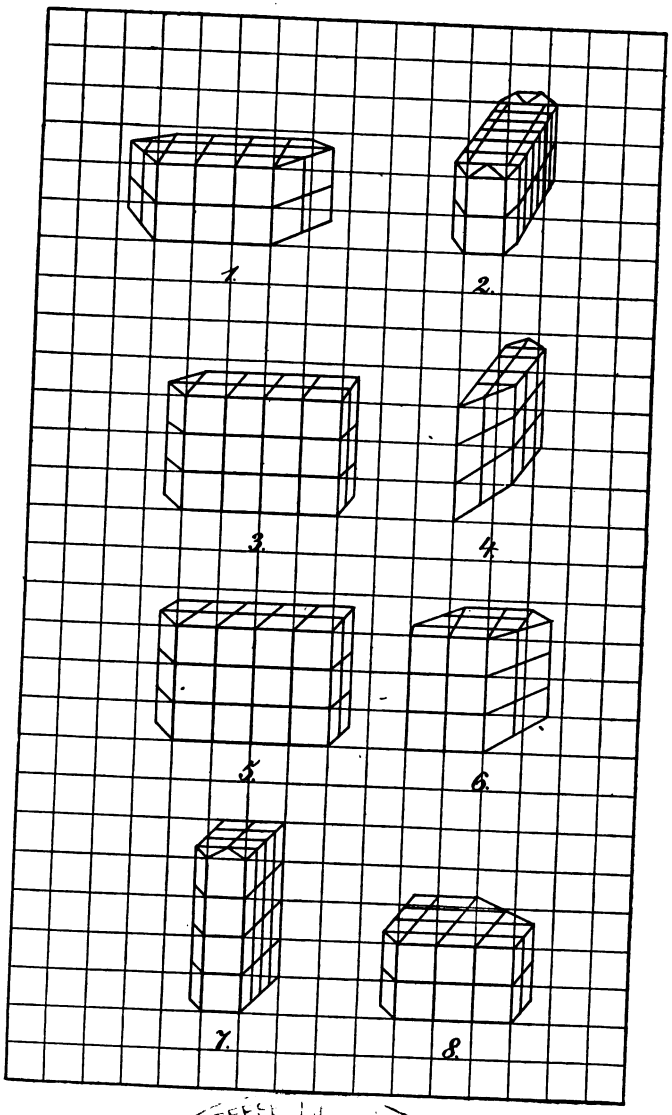

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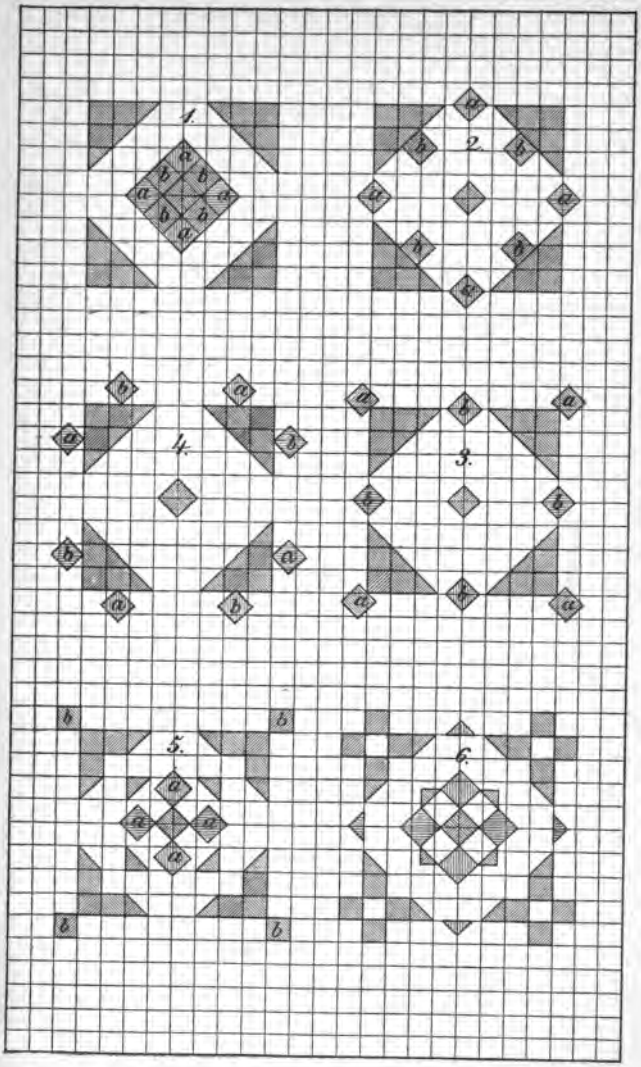
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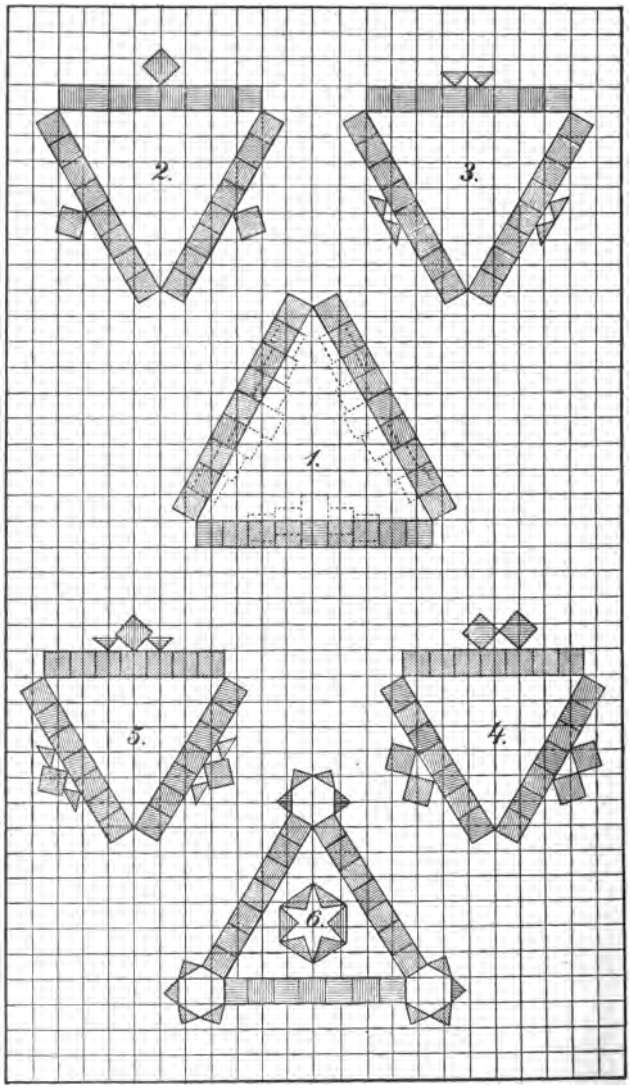

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